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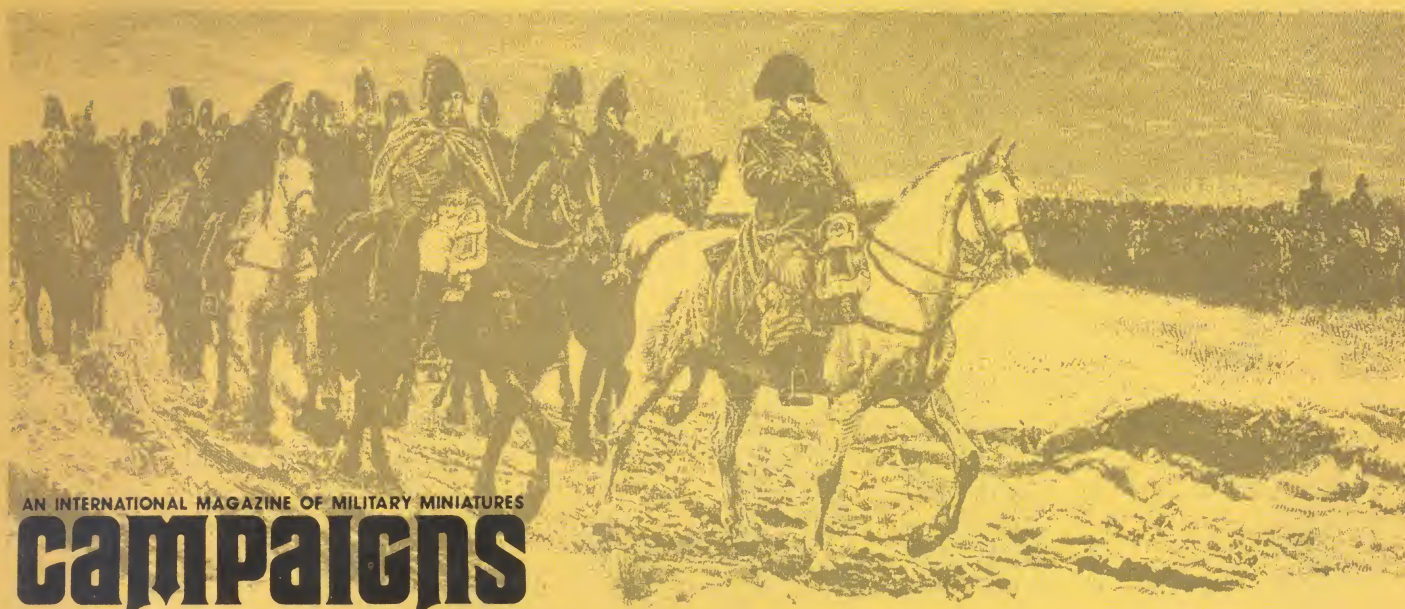
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AN INTERNATIONAL MAGAZINE OF MILITARY MINIATURES

# Campaigns

No. 14, Vol. 3; JANUARY/FEBRUARY 1978

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The Hearne Originals model of a British hussar looks like a really good figure but I've been unable to find it in any store in my area . . .

Bill Talbot  
Burnie, Maryland

Mr. Talbot's letter is typical of several we've received inquiring about Hearne Originals. Though this line of miniatures is available at several stores in the United States, it is not yet widely distributed here. We suggest checking the ads in Campaigns of American and British model shops or writing directly to Hearne Originals, Ponchdown House, Blackborough Nr. Cullompton, Devon, England, for the name of a dealer near you.

I read with great interest the article entitled "Scale or Standard", by Richard K. Riehn, in Campaigns No. 13. The first half of the article was informative from an historical viewpoint. It is with the latter part that I take exception. The misinformed and unfair statements are a result of Mr. Riehn's admitted lack of first-hand knowledge or investigation and might gain some credibility with hobbyists if allowed to go unanswered by someone within the industry.

As a sculptor, manufacturer, and distributor of miniatures, as well as a collector, I resent being informed that the many thousands of fine miniatures produced have all been wrong because they did not conform to a standard that was agreed upon by a small group of toy collectors back in 1926. Even quoting the much respected *Die Zinnfigur* does not excuse the rather strange way, to my mind at least, of measuring a figure.

The current state of the art has advanced considerably since 1926, so that today we are attempting to produce real life humans in miniature. I am sure that none of us have had a physical examination and found that the doctor measured our height to the centre of the eyeballs, rather than to the top of the head. Therefore, why should this principle be applied to miniature humans? Additionally, miniatures represent different types of men, of many periods and nationalities, both of which would have a bearing on the heights and anatomy of the miniatures.

Quite simply, I imagine a six-foot tall man; using 1/24 scale — or a half inch to one foot — and calculating from the bottoms of the bare feet to the top of the bald head, I have a measurement of very close to

77mm or three inches. This, then, is my standard. Realizing, unlike Mr. Riehn, that very few men are exactly six feet tall, I consider the type of soldier I am making. A Guardsman might be 77mm plus, while a cavalryman would be less. A Potsdam Giant Grenadier could not possibly be the same size as a Samurai. But they are in scale with each other.

Mr. Riehn makes rather caustic remarks about artists who are more interested in size than quality and the general lack of concern about the requirements of collectors. I do agree that there are many miniatures on the market that are not up to standards which should be expected by the customer. But Mr. Riehn should realize that the collector is wise enough not to buy inferior figures and they soon disappear. This is also true for size. The final judgement is up to the collectors. We do take into consideration the comments and suggestions received from our customers and encourage response.

I would also like to take Mr. Riehn to task for his remark about our 154mm Landsknecht being an example of "the odd ones, which don't represent new lines." The figure has been advertised as the first of a new series and this has been backed up by a second release in the series. The response to both figures has been such that further subjects will be forthcoming. No, the Landsknecht does not measure 154mm to the eyeballs. I was not trying to create a six-foot tall Landsknecht but a five-foot, eight-inch man, measured to the top of his head.

I hope that this letter will be received as an informative response by a sculptor and manufacturer of military miniatures and not an attack upon Mr. Riehn, whose many articles we have enjoyed and look forward to again in your fine magazine.

Pat Bird  
Series 77  
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# Samurai

For the subject  
of its newest release,  
Post Militaire turns  
to the warriors  
of feudal Japan  
for inspiration





For Poste Militaire's newest model, Ray Lamb has again turned to the subject of ancient Japanese warriors for inspiration. His first samurai, released in 1973, represented an army commander of the Minamoto and the Taira Wars, a period that extended from 1159 to 1190. His newest figure is of a mounted samurai of the Momoyama period, some four hundred years later.

By this time in Japanese history, the samurai had evolved as a class of professional warriors, skillful and fierce fighters in the service of the various feudal lords — *daimyo* — constantly fighting each other to expand their territorial holdings. Though Japan was by now under the nominal rule of the emperor, many areas were virtually autonomous and the warfare that continued through the sixteenth century as the *daimyo* fought for dominance led to the period becoming known as the Age of Battles.

The armor of the samurai, though retaining its essential form and method of construction, had undergone certain subtle changes by the sixteenth century. One of these was the adoption of a smooth breastplate (*do*), which may be attributed indirectly to the Portuguese, the first Europeans to arrive in Japan. Landing on the island of Tanegashima in 1542, they set up trade outposts and establishments and, among other Western methods and concepts, introduced firearms to the Japanese. The smooth-surfaced helmet and *do* were developed by Japanese armorers to deflect musket balls, as well as spears and arrows, paralleling similar developments in European armor at the same time.

Poste Militaire's mounted samurai model depicts the battle dress worn into the 1600s, the time when Japan was finally closed to foreigners under the Seclusion Decree of 1638, which also threatened death to any Japanese leaving the country.

The wars that ripped feudal Japan in the sixteenth century were not solely between rival *daimyo*. Seven years after the coming of the Portuguese, the Jesuit missionary Francis Xavier arrived in Japan and, under his direction, Christianity made many converts — estimated to be as many as half a million by 1614. Dutch and British traders, wary of losing their lucrative agreements with the ruling Japanese to the Portuguese, suggested to the *shogun* — the hereditary military dictator and *de facto* ruler of Japan — that Portuguese and Spanish missionaries were in reality forerunners of an attempt to seize the country. To prevent this happening, the *shogun* ruthlessly persecuted the Christian converts and their European leaders, mercilessly suppressing the last Christian rebellion in 1637 at Shimabara.

By 1615, the *shogun's* family — the Tokugawa — had wrested unified feudal control of Japan. The great battle at Sekigahara, fought in crippling mud and rain in 1600 and referred to by Western historians as the Culloden of Japanese history, ended resistance by other *daimyo*. Though the emperor still reigned in Kyoto, he did not govern and his court, shorn of power, was little more than an elegant ritual based on past imperial glories.

The severity with which the *shogun* ruled

Japan was brutal and unrelenting. Feudal lords whose loyalty was suspect were forced to live in the shogunate capital of Edo or to leave their entire families there as hostages. Staggering taxes left the peasantry with nothing more than barely enough to live on. To ensure the loyalty of the masses, a system of compulsory registration at Buddhist temples in each community was established.

A century of destructive civil wars had finally ended with the Tokugawa shogunate. The countryside was devastated, the economy crippled, and the peasantry was destitute.

However, the large castle cities of Edo (now Tokyo) and Osaka became enormously prosperous, developing a rich cultural and economic life of their own. With the end of a hundred years of war, the samurai who had fought the last and decisive battle outside the walls of Osaka castle in 1615 lost their obvious employment; there was no longer any need for vast armies of warriors in the pay of the *shogun* or opposing factions.

Many of these samurai, the military backbone of a rigidly hierarchical society, became wandering mercenary soldiers — *ronin*



The extraordinary abundance of meticulous detail in Poste Militaire's new release is apparent in the unpainted casting. Even without painting, but simply polished and glazed, the figure makes an exceptional display piece.



## SAMURAI

(Continued)

— fit for nothing but oppressing the peasantry. In many respects, they became like the professional gun fighters of the American West, taking what they needed to survive where they found it, hiring themselves out to settle disputes in villages and towns, or serving as tough, fanatical bodyguards to those who could afford them.

Poste Militaire's samurai is an extraordinary example of Ray Lamb's masterful artistry as a sculptor, producing in metal detailed minutiae that would seem impossible in anything other than a plastic model. With this mounted samurai, Lamb has surpassed himself many times over, creating a work of ingenious magnificence. Nor has he taken any short cuts. Areas of the 90mm figure that will be covered by pieces of armor are fully modeled, carrying out his philosophy that "various details may be covered and never seen but I know that underneath these different parts, everything is there."

The painting guide that accompanies the model is a thorough description of the numerous elements, with alternate color suggestions. These afford miniaturists a selection of colors for greater variety in finished models.

The *sashimono*, the banner worn on the samurai's back for identification, is an example of the fullness of Lamb's research. The painting guide provides six different designs, each with the years and battles it was worn and the name of the feudal lord it represented.

Considering the great number of pieces, assembly is surprisingly easy. All sections fit perfectly, a tribute to Lamb's engineering ability in breaking the master figure down into components for mold making.

There are few miniatures that can stand by themselves without painting, requiring only assembly and polishing to realize an outstanding statuette. This is one of the few. With its superb finish, perfect detail, and impeccable authenticity, Poste Militaire's mounted samurai represents the apogee of Ray Lamb's work. □



Kamakura bowmen, from RMK Studios' "The Classical Warrior" series.

The Japanese warriors of The Age of Battles — or The Age of War — magnificently portrayed in Poste Militaire's new miniature, are strikingly illustrated in a new series of limited edition prints by Ronald Knutsen. In these drawings depicting the Japanese *bushi* on the battlefield, the warriors are dressed in the splendid armor of the sixteenth century and equipped with powerful war bows and long, heavy-bladed *omi-yaris*.

Spears and bows were still commonly used through this period, though by the second half of the century, handguns had come into wide use as an infantry weapon. At the battle of Nagashino in 1575, the cavalry of the Takeda army was decimated by matchlock fire from prepared positions held by Oda Nobunaga and his allies.

The prints, available from RMK Studios in Sussex, England, are limited to two hundred of each fine line drawing. After printing, the plates are destroyed and each print is individually signed by the artist.

Printed in black and white on high quality cartridge paper, each drawing is within a 9x5½-inch drawn frame, with an oversize margin permitting appropriate framing. The richness of Knutsen's pen work, his flair for texture and form, make these prints highly appealing display pieces; colored with water color, they become even more memorable, painstakingly authentic presentations.

In addition to the three prints comprising "The Age of War," RMK Studios has also produced an equally beautiful set of seven black and white plates titled "The Classical Warriors," illustrating the Japanese *bushi* of 1160 to 1330. All may be ordered individually or as complete sets.





## BOTH HORSE AND FOOT

Fine-line studies of 18th and 19th century military life by Roald Knutsen in special limited editions of prints.



These nine prints include four drawings of the Royal Highlanders (The Black Watch) between Fontenoy (1745) and the Crimean War. Others look at Marlborough's infantry in 1710; Continental American cavalry and infantry in the Wars of Independence; an English militia regiment — The Sussex Light Dragoons in 1781; and the famous Skinner's Horse (1st Bengal Irregular Cavalry) in 1863.

These new studies are most carefully researched with the emphasis on realism. They follow the same size and style of the *JAPANESE SAMURAI*, *CIVIL WARS*, and *MEN-AT-ARMS* prints, which are still available. Printed on high quality paper ready for framing, each edition is strictly limited to 200 numbered prints signed personally by the artist. The trim size is 13 x 9 in. and the study itself is within a drawn frame measuring 9 x 5 1/2 in. Without doubt these fine-line drawings make a handsome addition to any military collection.

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## BACK TO

So . . . you've just finished painting another of your excellent figures. All that remains is to mount it on an oiled wood base, add ground-work, and move on to the next project. Or is it?

I recently began rethinking my approach toward bases for miniatures after considering a couple of my father's figures. After finishing a plastic Napoleonic grenadier, he started to mount it on the standard plastic base. About that time, he spotted an interestingly shaped rock in



the backyard. A flash of inspiration and a couple of drops of Aron Alpha resulted in his figure of a sentry standing watch from his vantage point atop a boulder. Though this was his first attempt to use a natural base, the result was a substantial improvement over the stock base.

His next effort was with a 60mm casting of an Indian scout. Instead of the metal cast base, Scout Rockee Squatee was mounted on a triangular piece of sandstone. A passing bluejay obliquely contributed the feather worn by the Indian, as well as the two on the bow tip. Despite the feathers being from a young bird still taking flying lessons, it was still necessary to trim them down to the required size.

Another method — which might be considered semi-natural — is the introduction of soil into paint. This was tried on a small vignette



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# NATURE

BY RICHARD MARMO

of a German machine gun team, fine sand being mixed with Pactra *Light Earth* until a fairly thick concoction was obtained. A relatively large brush was used to apply the mixture to the base, resulting in a somewhat uneven, and highly realistic, surface when dry.

Scale, obviously, is vital to the successful use of natural materials. No matter how interesting in texture, form, or color found articles may be, they must be in scale to the miniature. If not, the entire visual effect will be destroyed.



In a nutshell, it's essentially a matter of using your eyes and your imagination. Feathers, rocks, old wooden siding, finely-sifted sand, chunks of rough bark, even small plant cuttings from the woods, properly dried with silica, or fern from your local florist is potential grist for your mill. Live trees for use in larger scale dioramas can be had through Bonsai cultivation.

Since maximum realism is the modeler's ultimate goal, an assist from Mother Nature can hardly be refused. Try the natural approach yourself. I think you'll be pleasantly surprised at the result. □



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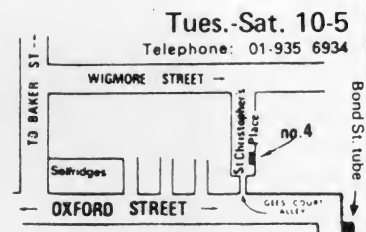
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# Shopping the Big Apple

BY ROY GOODMAN

London or Los Angeles may have more model shops, Paris stores may have books and miniatures not available elsewhere, but nowhere will a visiting miniaturist find shops in more convenient proximity than in Manhattan.

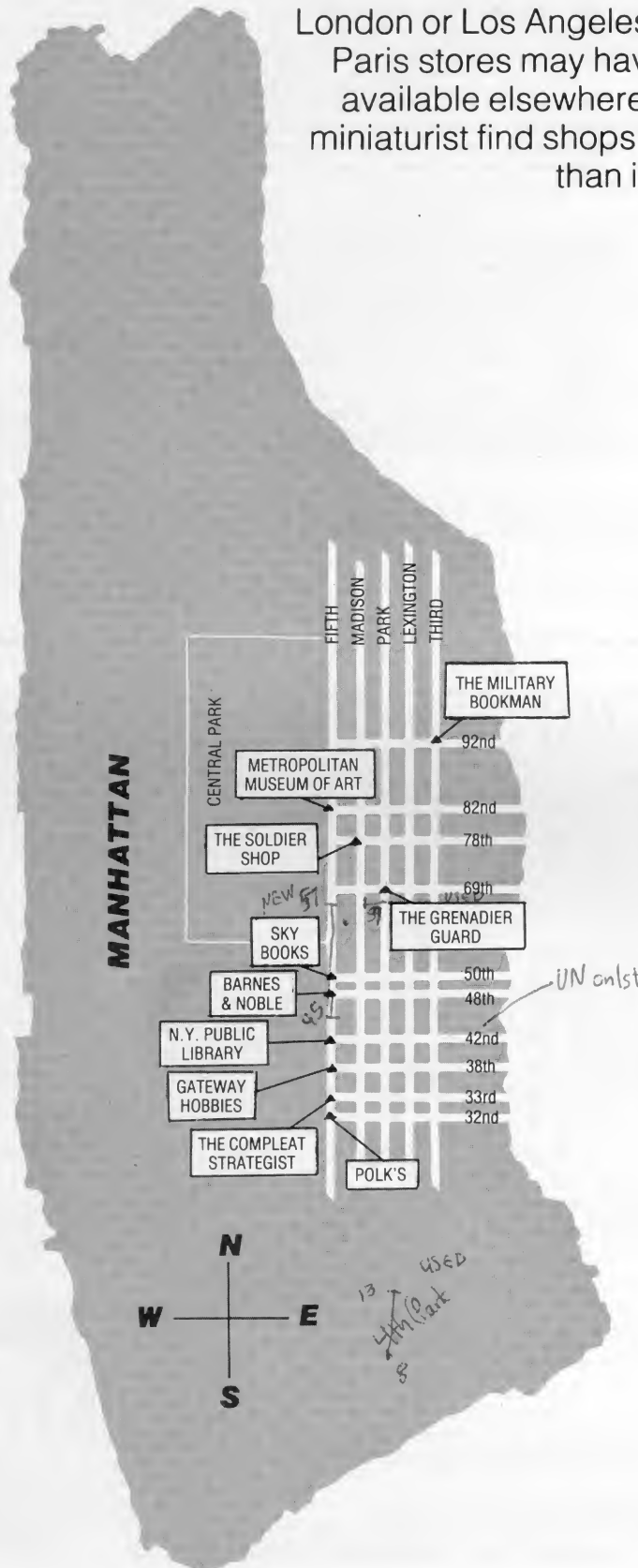
For all of its problems, New York is still one of the most exciting cities in the world. There are three dozen theatres in the Broadway area alone and many others throughout the city. Its museums are numbered in the scores and its art dealers in the hundreds. There is an entire block of camera stores, another of jewelers, and another of musical instrument dealers. New York is the home of the United Nations and the financial capital of the country. Whatever you can imagine (such as forty makers of custom shirts), it's right there. Along with everything else, Manhattan is a mecca for military miniaturists.

Miniaturists visiting New York, whether on vacation or on business, will be delighted with the easy accessibility of Manhattan's model shops. By contrast with, say, Los Angeles, from Valley Plaza Hobbies in North Hollywood to The Military Shop in Lakewood is some thirty-five or forty miles as the crow flies, and even further if the crow has to drive the freeways, whereas all of Manhattan's shops could be visited in an hour's walk. More important, especially for those visiting the city with "civilians," nearly all can be reached by quick detours on the way to other sights. In fact, a couple of the places you'll want to go are the other sights.

Ready to go? First stop is *The Military Bookman* at 170 East 92 Street, just off the corner of Third Avenue. It's small, but the selection is enormous. Many of the books are old and out of print, some rare. There is also an assortment of recruiting posters and various other illustrations. The store is geared to serious collectors, but a miniaturist who is willing to pay a reasonable price for a scarce reference work can hardly fail to find something interesting.

Leaving the store, head south for ten blocks (about half a mile) and gravitate westward. At Fifth Avenue and 82 Street, you'll find yourself confronted by the imposing facade of the Metropolitan Museum of Art. In addition to being one of the world's leading art museums, the Met houses a large collection of medieval armor. The most striking sight in the hall is a group of charging knights, but along the walls and tucked into side rooms is a fine assemblage of early weaponry.

Now go one block east to Madison Avenue;





take a different numbered street and admire the charming brownstones. There are art galleries and posh boutiques on both sides of Madison and perhaps you can park your long-suffering family in one while you head for 1013 Madison Avenue, just above 78 street, and *The Soldier Shop*. The showroom is small but holds a prodigious stock of books, models, and militaria — in fact, you have to look up or you may miss the latter, squeezed onto overhead shelves. Among its many lines of miniatures, *The Soldier Shop* stocks several hundred Tradition 54mm figures, most of the Labayens, and essentially every model made by Imrie-Risley and Historex. Painted miniatures are available from their own very competent staff of artists and from the likes of Pierre Conrad. There are many expensive items on display, and occasionally a customer will drop by for a dozen painted figures at twenty-one dollars per, but most prices are quite reasonable. The staff is well versed in history and uniform detail, and if things aren't hectic they will cheerfully answer a reasonable number of questions. The store's thick catalog is virtually a reference book on available figures, with most illustrated.

Continuing downtown, check out Sotheby Parke Bernet at 980 Madison Avenue. This famous auction house rarely sells militaria, but if the hobby has given you a feeling for craftsmanship you'll appreciate the things they do handle.

It's now eight street blocks and one avenue block to *The Grenadier Guard* at 115 East 69 Street. This elegant establishment is similar to

*The Soldier Shop* and with both in the neighborhood it's like having one large store. The militaria are magnificent and the painted figures range from workmanlike to superb. If the excellent flats on display inspire you, this is the place to buy the bare castings.

The next stop is a mile away and you may be tempted to take a Lexington Avenue or Fifth Avenue bus, but a walk down Madison or Fifth (below 59 street) offers some of the best window shopping anywhere.

A left turn on 50 Street brings you to *Sky Books* at 48 East 50 Street. You'll find a large assortment of books, a fairly complete selection of war games, current and back issues of magazines (a few of them not to be had elsewhere), and some nicely painted figures. If you plan to stock up, consider spending a few bucks to join *Sky Books'* club for a discount.

Can you stand to look at more books? Walk back to Fifth Avenue; just above 48 Street you'll find the Barnes and Noble Discount Annex. This fabulous emporium stocks books of all types and offers discounts ranging from significant to embarrassing. Go downstairs for the smallish section on military subjects, and don't forget to look through the books on history; since most of the world's history was written with a sword, many of these will interest you.

Ready for even more books? There are something like eleven million listed in the card catalog of the main branch of the New York Public Library at 42 Street and Fifth Avenue. This gracious edifice is worth a visit in any

event; take a look at the main reading room even if you won't be reading there. If you do have time, you can spend it with rare and obscure tomes about armies of all eras. World War II buffs will find a wealth of material in the Army's lavish official history and the small yearbook-style publications put out by many units.

Head down Fifth Avenue to 38 Street; a right turn takes you through the millinery district and down to *Gateway Hobbies* at 62 West 38th Street. The specialty here is plastic kits, mostly AFVs and aircraft. Many well-finished examples are on display, and serious modelers can get a discount by joining the shop's club. The sales personnel seem to be modelers themselves, a big plus if you need advice.

Five blocks away at 11 East 33 Street is *The Compleat Strategist*, catering primarily to wargamers, with an enormous selection of rules and a substantial supply of 25mm figures, as well as books of interest to modelers. The few painted figures on hand, mostly in 25mm, are fine examples of what can be done in this scale. Saturday and Sunday afternoons find the back room filled with smoke and wargamers.

It's now a stone's throw to *Polk's*, at 314 Fifth Avenue. Don't wait for the elevator — take the stairs to the second floor and step into a wide selection of figures from many sources. The stock of plastic kits is essentially complete for Tamiya and very extensive for other lines. There is an unfortunate trend toward rising prices in the model hobby, and *Polk's* is at the forefront of the movement, but most prices are in line and there is usually something on sale.

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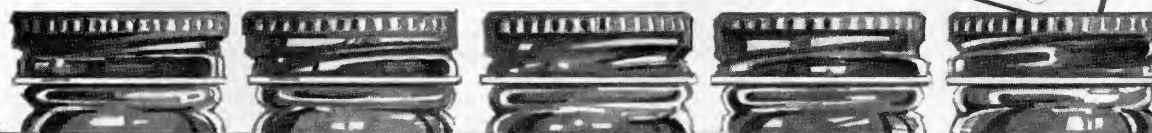
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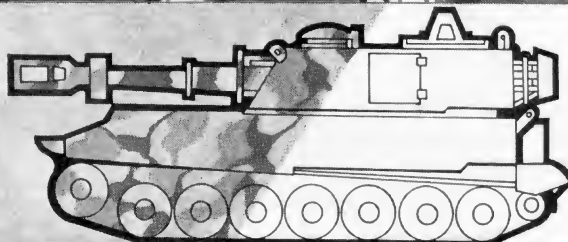
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## BOOKS

The first of four volumes comprising an all-encompassing study of the American cavalryman is a meritorious work.

Its publication, and the volumes to come, make an exceptional and fitting monument to the memory of Randy Steffin.

A lifetime of dedicated research into American military history made Randy Steffin one of the most renowned and erudite chroniclers of America's mounted armed forces. As an artist, his paintings, drawings, and sculptures were exhibited throughout the world; as a writer, more than a thousand of his articles had been published, in the majority of cases accompanied by his own illustrations. In 1976, he received the distinguished George Washington Award from the Freedoms Foundation at Valley Forge for his contributions to American history and had become a Governor of the Company of Military Historians.

Born in Texas of part Sioux-Cheyenne descent, Steffin was a horseman from the beginning. His interest lay in the legendary Old West and its cowboys, extending naturally into a specialization on cavalry. Through the past fourteen years, he had worked unstintingly on

the realization of a lifetime dream: an epic illustrated history of the American cavalrymen's dress, weaponry, and horse equipment. As work evolved, the history lent itself, by virtue of size alone, to a multi-volumed treatment under the overall title, *The Horse Soldier 1776-1943*.

At the time of his death in 1977, publication of the volumes that were to become a monument to Randy Steffin's life was underway. The first, *The Revolution, the War of 1812, and the Early Frontier*, covering the period from 1776 to 1850, has just been released by the University of Oklahoma Press. It is a massive work, extraordinarily impressive in its wealth of detail, minutely describing not only uniforms and equipment but insignia, decorations, and saddles as well.

The eleven color plates and ninety-six black and white drawings have been done from existent uniforms, equipment, and government

specifications, supplemented, where necessary, by eye witness accounts. The painstaking thoroughness of the first volume is an easy indication of *The Horse Soldier* becoming the definitive work on the American cavalry.

The next three volumes, now in preparation by the University of Oklahoma Press, will consist of *The Frontier, the Mexican War, the Civil War, the Indian Wars, 1851-1880; The Last of the Indian Wars, the Spanish-American War, the Brink of the Great War, 1881-1916, and World War I, the Peacetime Army, World War II, 1917-1943*. Together, the four volumes will comprise a thousand pages of text and some five hundred illustrations. Unquestionably, as if his previous work hadn't been sufficient to establish an undying reputation, Randy Steffin will be ranked with such immortals of military iconography as Menzel, Bucquoy, and Knotel. □

*Sabre duel during the Mexican War.*

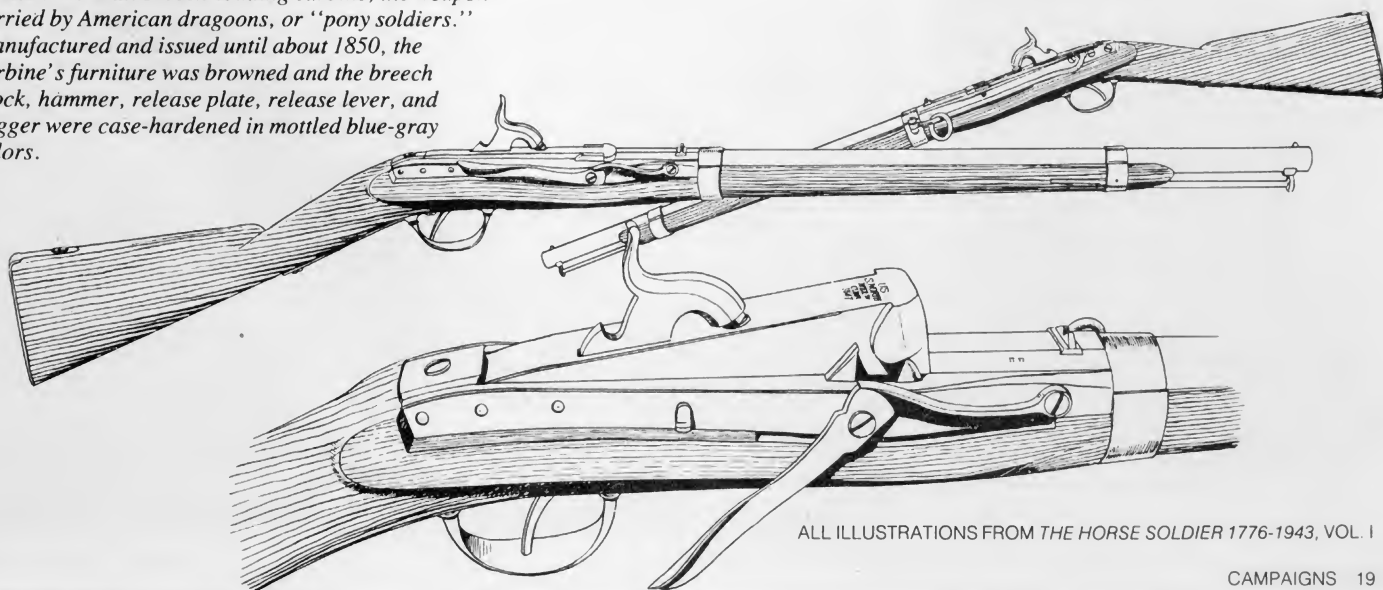




*Sergeant, First Regiment, U.S. Light Dragoon, c. 1812. He is in undress uniform, with a Walker contract saddle packed for field service. His weapons are a pair of Model 1805 single-shot muzzle-loading flintlock holster pistols and a Starr 1812-contract dragoon sabre.*



*Typical of Steffen's many fine detail drawings for The Horse Soldier is this one illustrating the U.S. Model 1843 Hall breech-loading carbine, the weapon carried by American dragoons, or "pony soldiers." Manufactured and issued until about 1850, the carbine's furniture was browned and the breech block, hammer, release plate, release lever, and trigger were case-hardened in mottled blue-gray colors.*



# Pony Soldiers

BY DORIS I. REEVES

A newcomer to miniatures describes a simple, but effective, conversion.

Among the most colorful soldiers ever known were the United States Dragoons, the original "pony soldiers" of the American West. For almost thirty years before the Civil War these few soldiers — there were only two regiments, totalling approximately fifteen hundred men — manned the line of forts along the frontier, protected the trading caravans and settlers, and explored the vast unknown areas west of the Mississippi. In between these chores, they found time to serve creditably in the Mexican War and to take part in the conquest of California and New Mexico.

All cavalry units in the United States Army had been abolished by Congress in 1815 as an economy measure. It was not until 1833 that the government reluctantly admitted that an infantryman couldn't keep up with the mounted bands of Plains Indians who were causing such trouble along the Santa Fe Trail. In that year, the First U.S. Dragoons were established, followed three years later by a second regiment. These were the only cavalry units in the army until shortly before the Civil War, when two additional regiments were raised. At that time, the Dragoons became the First and Second U.S. Cavalry, and the name "dragoon" disappeared from the U.S. Army.

When I decided to add a U.S. Dragoon to my collection of figures, I ran into a common problem for we modelers who prefer to work in plastic: no available kit. Unless you stick to Napoleonics, World War II, or an occasional Revolutionary War figure, you had better learn to do conversions. It's not really all that difficult, as I discovered while doing the dragoon.

Since this was one of my first efforts, I decided to keep it as simple as possible. I chose an Airfix Scots Grey trooper as the basic kit to work on, since the figure was already posed as I wanted. This avoided the special tools and techniques required for reworking the figure itself, allowing me to concentrate on the uniform.

The horse and equipment require very little change. I used the Scots Grey saddle blanket, painted gray with a dark blue stripe, and the kit saddle. This is not one hundred percent accurate, but with all the equipment in place, the

saddle is pretty well invisible anyhow. The canteen, from an Airfix Coldstream Guardsman, is painted silver, since the dragoons used metal water bottles. The cartridge case on the right rear of the saddle is an old Historex musket boot and the pistol holders are also Historex spares. These items are very close matches for those shown in the paintings of dragoons from which I worked. (Note: Since I finished this conversion, Airfix has brought out a kit of General George Washington, including a set of pistol holders which are an even closer match.) The rolled blanket on the front of the saddle comes from the kit, as does the valise behind the saddle.

On the trooper himself, sand off all buttons and cuff details from the trousers, as well as all sash and braid from the jacket. Remove the

coat-tails and the gauntlets; shape and sand the sleeve cuffs to the proper shape. The gap in the lower back where the coat-tails were fitted will have to be filled with putty and sanded smooth.

The major change in the figure is the head, which comes from an Airfix Coldstream Guardsman kit. The moustache and hair are built up with putty and textured with the point of an X-Acto knife while still wet. The dragoons were the only regiments in the U.S. Army at this time allowed to wear moustaches and long hair, and, according to Frederick Todd's *Soldiers of the American Army*, they were generally pretty shaggy.

The forage cap is made by cutting the top half off a Coldstream Guardsman's shako. Glue a circular piece of plastic sheet on top of this and build up the top with putty. The scarf at the neck



PHOTOGRAPHS BY JOHN W. REEVES



is made from two small scraps of plastic sheet.

Since I wanted to use all plastic parts in this conversion, I used a carbine left over from an old Historex kit. This resembles very closely the Hall carbine shown in pictures in my sources, except for the flintlock firing mechanism. This can easily be filed down to resemble a percussion cap arrangement but since it's covered by the trooper's hand, it doesn't show anyhow. The sword is also from Historex, with a three-branch hilt, and the haversack is the one from the Scots Grey kit.

All paints used were Humbrol. The basic uniform consists of light blue trousers with a yellow stripe on the outside of the legs and a dark blue jacket with yellow piping on cuffs, collar, shoulder straps, and rear seams. Belt, carbine sling, and sword slings are white. (Note: Dragoons wore a second, narrower crossbelt, in a sort of Sam Browne arrangement to help support the saber.) The cap is also dark blue, with black brim and chin strap; the yellow band was not regulation but was usually worn anyway. The rolled blankets are light blue, the valise dark blue, and all harness is black.

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"The American Soldier," Set No. 1, series of ten prints published by the office of the Chief of Military History, U.S. Army. Paintings by H. Charles McBarron.

*Soldiers of the American Army, 1775-1954*, text by Frederick P. Todd, drawings by Fritz Kredel; published by Henry Regnery Company, Chicago, Ill., 1954 (revised edition).

*The Yellowlegs, The Story of the United States Cavalry*, by Richard Wormser, Doubleday and Company, Inc., 1966.

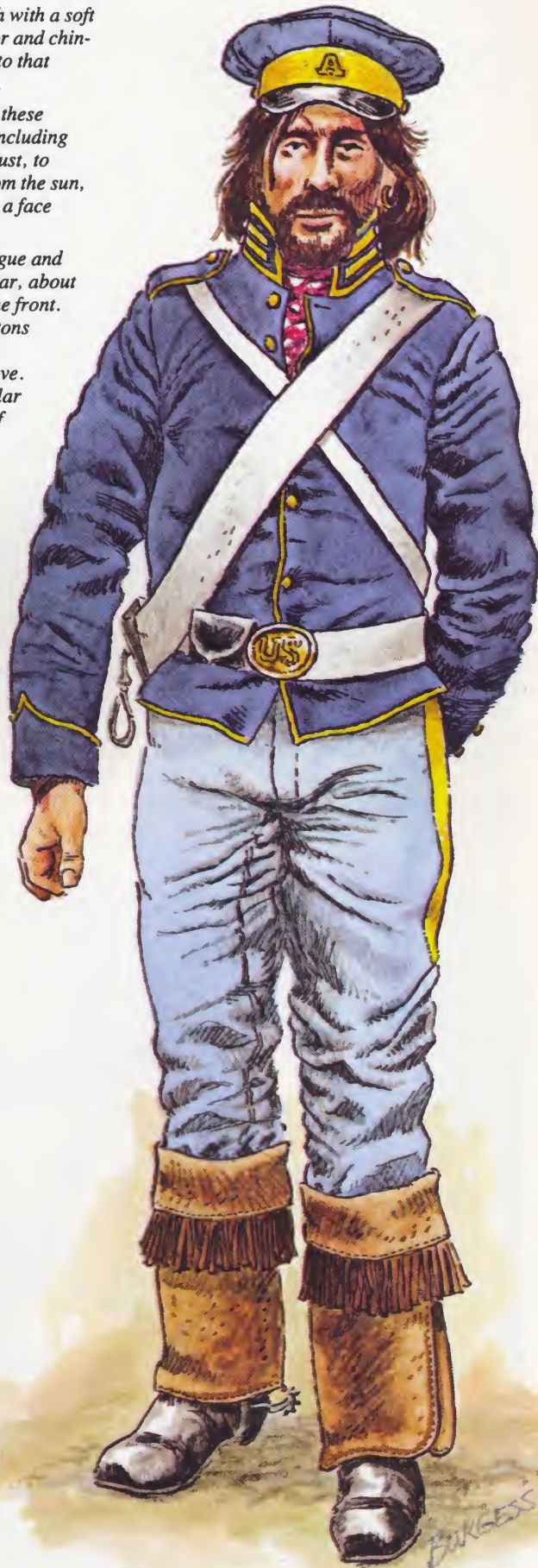
**Forage cap:** Of dark blue cloth with a soft crown and a black leather visor and chin-strap, the pattern was similar to that worn during the Mexican War.

**Neckerchief:** Non-regulation, these served a variety of purposes, including covering the face to keep out dust, to protect the back of the neck from the sun, to bind a wound or cut, and as a face towel.

**Shell jacket:** Adopted as a fatigue and field service garment. The collar, about three inches high, hooked at the front. There were eight to twelve buttons down the front, plus two small buttons on the cuff of each sleeve. Yellow worsted binding on collar, shoulder straps, outer edges of jacket, cuffs, and rear seams.

**Trousers:** Sometimes called "saddled trousers", these were of sky-blue kersey, reinforced by extra pieces of material on the insides of the legs.

**Breed leggins:** Tough, supple leather wrappings, worn to protect the legs from mesquite and high brush. The turned-down tops were often fringed or otherwise decorated. The name was derived from "half breed".





# The Raoul and Jean Brunon Collection

BY DICK HIRDES  
Member of La Sabretache

Two centuries of military history, from the end of the reign of Louis XIV of France to the conclusion of the First World War . . . a collection unequalled anywhere in the world, comprising more than ten thousand items . . . a library of some twenty thousand or more works . . . the result of a lifetime of searching, identifying, and acquiring . . . that, in a few words, is the Raoul and Jean Brunon Collection.

It began more than seventy years ago when two young boys, the brothers Raoul and Jean, who lived in Marseille, started collecting and painting model lead soldiers. They were actively encouraged in this hobby by their parents, themselves keenly interested in military history.

However, the spark that really set things off was a present to the boys from a relative in 1908 of four authentic items: a shako of the *Garde Nationale* of 1850, a Bavarian helmet of 1870, a *bonnet de Police* of a soldier of the Second Empire, and a Chassepot.

For the two brothers, this was it; they had found their true interest. From that moment on, their pocket money was carefully saved and from time to time, another piece was added to the collection. For the family, it also solved the problems of their birthday and Christmas presents.

At the outbreak of World War One, when both joined the French army, they had already collected some five hundred items. Though

their military duties slowed their collecting somewhat, whenever possible they were still keen souvenir hunters.

On 23 October 1917, Raoul was killed at the battle of Malmaison, while serving as a sergeant in the 6th Battalion of *Chasseurs Alps*. With the end of the war, Jean continued the work they had started together, dedicating the collection to the memory of his brother. Over the years, Jean Brunon built up a network of connections with other collectors throughout the world and became a walking encyclopedia on the two centuries of military history to which he voluntarily limited the collection. Each item that was added was painstakingly sought out, identified, and then acquired only if it passed



*The display of the uniforms of La Maison du Roi and the Garde Royale, 1814-1830.*



the test of complete authenticity.

This constantly growing collection of inestimable value was kept in the large house of the Brunon family in Marseille.

The richness of the collection allows the composition of a vast period:

- \* *La Maison du Roi*, both the old monarchy and the Restoration; the *Garde Royale* 1815-1830; the *Garde Imperiale* of the First and Second Empires.
- \* The history of swords and fire arms from 1650 to 1918, uniforms, head dresses, equipment, and horse furniture.
- \* Flags and standards (of painted or embroidered silk) form a very important part of the collection. All have belonged to actual units, some having been presented personally by Napoleon. They are the witnesses to great battles, such as the flag of the 1st Grenadiers of the Old Guard, carried in the Russian campaign, or the standard of the 4th African *Chasseurs*, present at the battle of Alma.
- \* Imperial eagles of the First and Second Empires.
- \* Among the large number of personal souvenirs are one of Napoleon's hats and the gloves he wore in Egypt. The diary of Prince Eugene de Beauharnais is found next to the weapons, embroidered waistbelts, stirrups, and bridles of division generals. A large portion is devoted to mementoes of the French campaigns in Algeria and Morocco.

From the First World War, Jean Brunon brought back a number of souvenirs such as helmets, rifles, trench signposts, etc., items which constituted the daily life of soldiers during those four years. After the war, many officers, including generals, as well as common soldiers, donated their personal uniforms to the collection.

The vast assortment of relics is rounded off by a library of some twenty thousand works. Many of these are unique in the world, including, for instance, a history of flags and standards of the French armies since the reign of Louis XIII.

In 1935, the association "Friends of the Raoul and Jean Brunon Collection" was formed, its objective being to transfer this enormous collection into a suitable museum and thereby make it accessible to the public. This objective was not exactly attained overnight, as Jean Brunon had to wait until 1964 before things finally started moving.

About that time, the town council of Salon de Provence considered the restoration of the Chateau de l'Emperi, a castle fortress dating from the tenth century, dominating the pleasant Provencal town from the hill on which it stands. The chateau was used extensively by the archbishops of Arles, who wielded considerable power, during the twelfth to the seventeenth centuries.

Originally a post on the Roman road from Italy to Spain, later part of the Roman-German Empire (from where, by tradition, the name Emperi has been retained), it became French in 1481. In the sixteenth century, Salon was made famous by the reputation of the astrologer Nostradamus, who spent most of his life in the town where he is buried.



*Fusilier of the 8th Line Division, Lapasse brigade, Mouton Duvernet Espinosa, 1808.*



## THE BRUNON COLLECTION

The castle underwent a number of sieges, especially during the fourteenth century and during the religious wars at the end of the sixteenth century.

The geographic position of Salon made it a resting place for numerous famous persons. Emperors Conrad II and III stayed there, Pope Gregory XI took refuge in the castle from the plague in 1374. Others included King Rene d'Ajou (1437), Francois I and Queen Claude (1516), Catherine de Medici, the young King Charles IX and his brother, the future Henry III; Henry de Navarre stayed there in 1564 to consult Nostradamus. Other visitors were Marie de Medici in 1600, Louis XIII in 1622, Louis XIV, Anna of Austria, and Mazarin in 1660.

During the French Revolution, the castle was

declared a national monument and bought by the town, which still owns it today.

From 1831 to 1920, it served as barracks for the Army of Africa. In 1909, the castle was badly damaged by an earthquake. An overcharge of dynamite, intended to destroy some of the towers which were in danger of falling on the town, did not improve matters.

One of the objectives of Salon's town council was to not only restore the castle to its former grandeur but to give it life, to open it up to visitors rather than letting it remain an empty shell like so many of the former royal castles in the valley of the Loire.

First contact with the Brunons was positive. The large number of rooms and the project of restoring the castle seemed to the Brunons to be the perfect solution to housing their immense collection.

One problem remained, however. Salon, which at the time had some twenty-five thousand inhabitants, did not possess sufficient funds to buy the collection. The town council, led by Major Jean Francou, put their project to the government and in particular to Pierre Messmer, then Minister of the Army and later prime minister during the presidency of George Pompidou.

It took from 1964 to 1966 to work out all the details to buy the collection, make a complete inventory, define the plans to restore the castle, and establish cost requirements.

Finally, in 1967, the Raoul and Jean Brunon collection was purchased by the *Musee de l'Armee* in Paris and the collection was moved to the Chateau de l'Emperi. Raoul Brunon, Jean's son, became *conservateur* of this unique museum, which is completely dedicated to the

Zouave of the Imperial Guard, 2nd Empire, parade dress.



A "red" lancer of 1811-15 and, at right, a trumpeter of Guides of the Guard, 1860. Notice





collection of his father and his uncle. Every year new rooms are completed and opened to the public. Eventually there will be more than thirty rooms, of which about fifteen are fitted out now and open to the public. At the moment, approximately twenty percent of the collection is displayed. The remainder is carefully stored and the sight of the storeroom is most impressive. Large packing cases full of uniforms are everywhere. Along the walls are row after row of muskets, sabres, helmets and cuirasses, all neatly packed in plastic bags. There is enough equipment here to outfit a small army.

Apart from its historic setting, this is a museum unlike most. Passionate collectors as they are, Jean and Raoul Brunon have definite ideas as to what a museum should be — not dusty and dark, but light and airy. All rooms are superbly fitted out with carefully dressed and

equipped mannequins, including full-size horses. Great pains are taken to identify all exhibits with explanatory texts.

Photography is freely allowed. This is not a place people go to to kill a rainy afternoon but, rather, a place of research and study.

The library, which remains the personal property of Jean Brunon, is in continual contact with other museums and libraries and is also attached to the Faculty of Arts and Human Sciences of the University of Aix-en-Provence. Since 1920, Jean Brunon has written or co-authored a number of books and monographs.

The collection has always been in demand throughout the world for special exhibitions (some twenty-eight between 1922 and 1974)

*(Continued)*

*Right, a French cuirassier of 1914.*



*ight fit of the sleeves of the Napoleonic uniform, often lacking in miniatures.*



*An officer of the Guard Squadron of Emperor Napoleon III, parade dress.*





## THE BRUNON COLLECTION

(Continued)

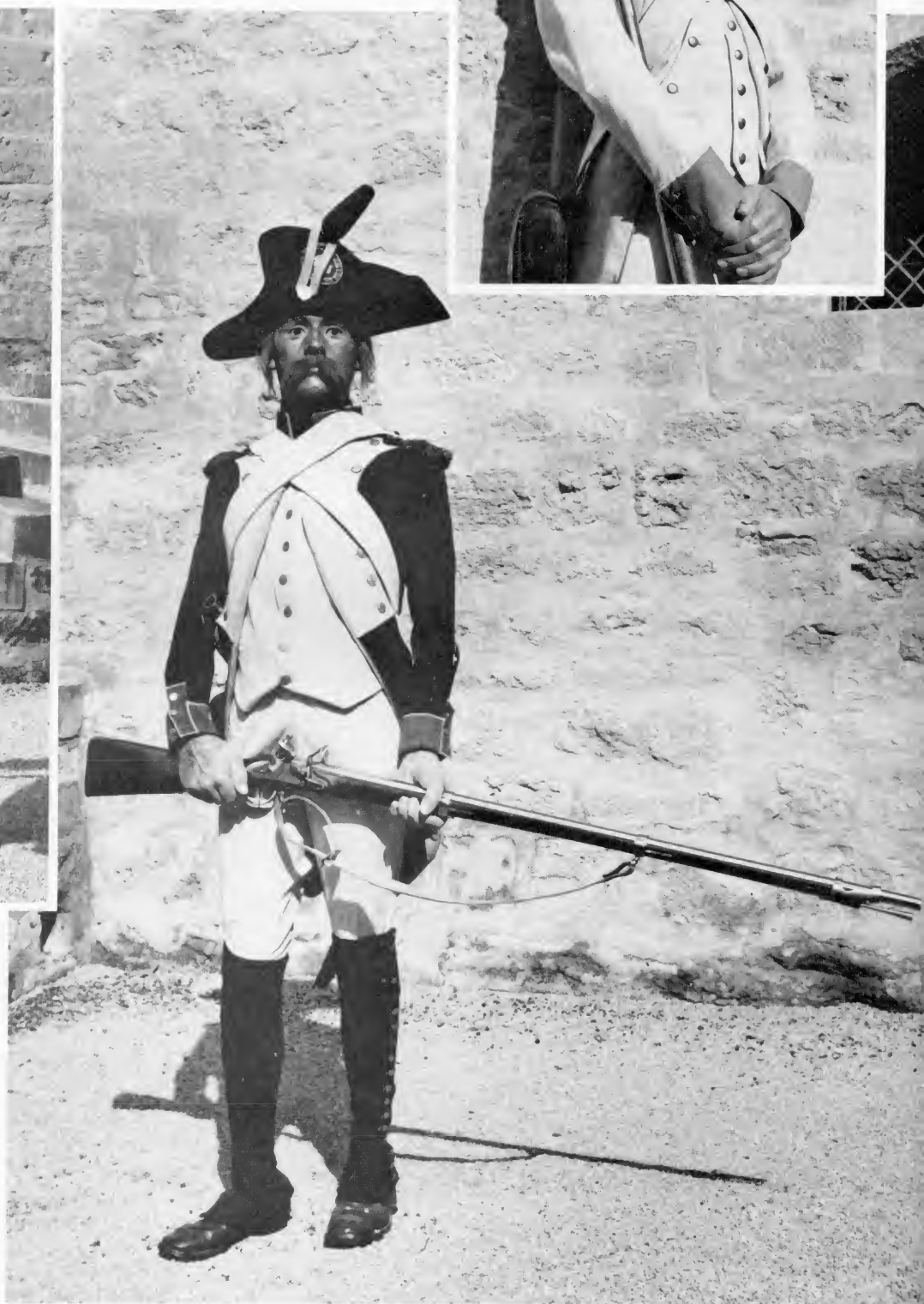
and at the time of my visit, Raoul was preparing to leave for Tokyo with an exhibit covering the Napoleonic period.

Any visitor to France who is interested in military history should not miss paying a visit to the collection. The museum is open daily except Tuesdays from 1 April to 30 September, between 10:00 a.m. and noon and 2:30 to 6:30 p.m., and from 1 October until 31 March from 10:00 a.m. to noon and 2:00 to 6:00 p.m. Salon de Provence is situated on the Autoroute from Paris to Marseille and Nice. □

*A grenadier of the Hainaut infantry regiment, 1779. The uniform is white, with red cuffs and epaulettes, and a red "carrot" on the hat.*



*Front and rear views of a line infantryman in the uniform worn for the Italian (1796) and Egyptian campaigns (1798-1800). The coat is somewhat skimpily cut, with close-fitting sleeves. The hair hangs loose at the sides, braided into a queue at the back. The epaulette fringes are relatively short.*





# *The Life and Death of* **Charles Lasalle**

By David Johnson

According to General Charles Lasalle, no French hussar ought to live beyond the age of thirty. When the Austrian campaign began in 1809, he was already thirty-three.

Born at Metz in Lorraine, Lasalle was an outstanding example of the double culture, a combination of Teutonic martial instincts and Gallic charm. Because of his devastating good looks and scandalous reputation, women found him irresistible, and he took full advantage of the fact. For all his womanising, however, he was capable of deep affection; in his early twenties he fell madly in love with Josephine Berthier, wife of the marshal's younger brother and four years Lasalle's senior. In 1803, after Berthier had divorced her, Lasalle married her and treated her children as his own.

To his men, Lasalle was everything that a French cavalry general ought to be: expert with a horse and a sabre, devoting his life to smoking, drinking, fighting, and making love. They were fond of recounting his famous *brimades*, such as the time at Salamanca when he had four hussars seal off the narrow street through which the pots of night soil were carried away, throwing the town's sewage disposal system into utter chaos. Or the occasion when, riding through Perugia late at night, he had halted his column outside a mansion where a ball

*Continued on page 30*







## CHARLES LASALLE

*Continued from page 27*

was in progress and urged his horse up the steps into the ballroom. He then accepted a glass of punch, made his horse pirouette in time to the music, waved to his admiring troopers through a window, and rode back to join them, all without ever having left the saddle.

Next to Kellerman, Lasalle was the most gifted horse general in the French army, a dashing opportunist with an infallible *coup d'oeil*; his career, like Kellerman's, had been a mixture of brilliant exploits and bad luck. In the first Italian campaign he had been unstoppable both on and off the field, charging down a rocky hillside at Rivoli to demoralise the Austrian centre, riding with twenty-five troopers through the Austrian lines at midnight to sleep with an Italian marchesa. In Egypt, where he commanded the 22nd Chasseurs, he had been deeply unhappy, writing gloomy letters back to France complaining that he had no friends in the regiment and that all his hair was falling out. Taken prisoner with the rest of the army there, he returned to France in 1800, but missed the battle of Marengo.

After four years as colonel of the 10th Hussars he was promoted to general of brigade and given a dragoon command. As a result, his talents were wasted in the Austerlitz campaign. Then, in 1806, at the head of his Infernal Brigade of hussars, he proved himself one of the best advance guard generals in Europe.

To the local inhabitants in Prussia his brigade's nickname seemed highly appropriate. Whenever one of his units arrived at a town, two parties were organized to comb the place, one to requisition food and drink, another to search for horse-shoes and nails. Lasalle himself went straight to the magistrate's office to confiscate all the maps of the district. By the time that he rode out of town, everything of use to a light cavalry brigade had been transferred to his supply wagon and his troopers' saddlebags. Unlike most other French cavalry generals, however, he did not loot; he took only the necessities of war.

For his services in the Jena campaign, which included bluffing the Governor of Stettin into surrendering with five thousand men, he was made general of division and given twelve regiments of hussars and chasseurs.

As a light cavalry *divisionnaire* he had no equal. Famous for the relentless fury of his pursuits, he never tired his horses by useless galloping on the battlefield. "Look at those mad sods," he would murmur to an aide-de-camp, as enemy cavalry galloped to attack his trotting regiments. "Let them wear themselves out."

Despite his flamboyance and madcap exploits, Lasalle was a strict and sometimes pitiless disciplinarian. On one occasion he kept two hussar regiments halted under artillery fire as a punishment, with himself mounted in front of them. He knew every trick or bad habit that impaired a cavalry unit's ability to march and fight, such as over-clipping fetlocks, riding in wet boots, returning damp sabres to the scabbard; he was hard on any man whom he caught overloading his horse, cutting firewood with his sabre, or exposing his musketoon to the

weather. He demanded absolute obedience, in return for which he worked tirelessly for his men's welfare.

In the terrible winter of 1807 he organized supplies of candles and charcoal, fur coats and blankets. Taking over the local mills he formed his men into night shifts, making them grind corn, mill flour, and bake bread. Troopers who had been cobblers in civilian life were set to work repairing the division's boots and mending the harness. Flour and rye were fermented to make a tonic which the men hated having to drink but which Lasalle insisted was doing them good. In short, he did everything possible to ensure that his division consisted of fit, well-armed troopers, riding healthy horses and carrying four spare horse-shoes and sixty nails in their saddlebags.

The results were disappointing. At Eylau his division was kept inactive on the French left; at Heilsberg it was dispersed by cavalry charges and artillery fire, forcing Lasalle to take refuge in an infantry square. When the Polish campaign ended, his command was reduced to two brigades and attached to the corps of Marshal Davout.

His career seemed to have reached a dead end, since Austria, Prussia, and Russia had all made peace and the English would only fight at sea. Lasalle needed the stimuli provided by action and danger; without them, the handsome young general's extravagant gaiety alternated with fits of black depression. He knew that he had earned Marshal Berthier's enmity by cuckholding his brother; now he began to suspect that people close to the emperor who envied his success were working against him.

For the time being he consoled himself with Josephine, who had travelled from Paris to join him, and with other delights of the flesh. At Elbing and Warsaw a serviette was often to be seen fluttering from a flagpole fixed to the balcony of his house, signifying that his officers were welcome to dine at his table, on which twenty *couverts* had been laid. Once the places were all occupied, the serviette was removed.

These dinner parties helped to keep up his officer's morale, morale which left a good deal to be desired. Poland was an unpopular station even in peacetime. The country had few resources, the hunting was poor, and game was almost non-existent. Moreover, the Russian-hating Poles had much goodwill towards the French army and consequently requisitioning was forbidden. Lasalle longed to be gone. Garrison life did not suit his temperament and the climate was ruining his wife's health; worst of all he had earned the emperor's disapproval.

During the famous cavalry review at Elbing, Lasalle had asked him for command of the Guard Chasseurs, but Napoleon considered him too headstrong and ebullient for such a post. Instead of accepting the refusal gracefully, in the summer of 1807 Lasalle repeated his request in writing. This was a pushing action that Napoleon did not like. Both requests having failed, Lasalle began to sulk and to complain

openly at the reduction of his division. Most unwisely he wrote a sarcastic letter to the minister of war, pointing out that he had recently held "the most brilliant post in the army," and actually daring to imply criticism of the emperor.

Apparently bent on committing professional suicide, he next applied for a posting to the colonies. In the spring of 1808 he was posted back to France instead, to take command of a cavalry force that was assembling at Poitiers and lead it to Spain. Spain was officially France's ally but the alliance was not popular with the Spanish people; the regiments at Poitiers were destined to join a French army of occupation that was being organized.

For Lasalle it was hardly an exciting command. Apart from the 10th and 22nd Chasseurs, the cavalry at Poitiers consisted of provisional units and *regiments de marche*, rather different from the crack formations that he normally led. Even supposing that Spain declared war, which seemed unlikely, there was not much glory to be gained from fighting the Spanish army, which was one of the most backward in Europe; fourteen years earlier, a Spanish general had fought against the French in Catalonia using a plan that had been drawn up in 1694. But policing Spain was at least preferable to stagnating in Poland. Handing his wife into a carriage, Lasalle drove across Europe in high spirits, inviting to dinner the officers of the French hussar regiments he found stationed along his route.

He could well afford to do so. On 10 March 1808 he was made a Count of the Empire, with two donations totalling fifty thousand francs a year.

Contrary to all his expectations, Lasalle was given two splendid chances to enhance his service record in Spain, and he took them with both hands. The first occurred in July at Medina de Rio Seco, where his friend Marshal Bessieres defeated the Spanish General Cuesta. Having served for most of his career as chief of the Guard cavalry, Bessieres was not used to commanding an independent army corps and his success at Rio Seco owed much to his divisional commanders. Ironically, since Napoleon had twice refused him a command in the Imperial Guard, Lasalle made a brilliant contribution to the victory by charging at the head of three squadrons of Guard cavalry.

With the distinguished cavalryman for a superior and another campaign opening out before him, Lasalle's luck seemed to have turned but when Napoleon arrived in Spain that autumn Bessieres was recalled to the Guard and Lasalle found himself serving under Marshal Soult, who had far less sympathy with the ambitions of thrusting young cavalry generals. Feeling that the new corps commander's reports failed to do him justice, Lasalle complained about it in a letter to Josephine.

Fortunately there was plenty of work to keep him occupied. Somewhere in the peninsula the English redcoats were at last within reach, and Napoleon was determined to destroy them if only they could be found in time. At the head of four regiments, Lasalle rode deep into Andalusia, sending back model reports on the local Spanish forces. When it came to obtaining

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*Much of the material for this article is taken from David Johnson's book NAPOLEON'S CAVALRY AND ITS LEADERS, which will be published in England by B.T. Batsford Ltd. in Spring 1978.*



Lasalle and his staff at Stettin, 1806, are illustrated in plate H-11 of the *Soldats et Uniformes du Premier Empire* series compiled under the direction of Dr. F. G. Hourtoulle. The nearly one hundred plates produced illustrate not only the Napoleonic French army but the troops of the Rhine Confederation as well. Carefully researched and documented, with authentic backgrounds of historic locations, the plates are in full color, with metallics in gold and silver. Each is enclosed in a folder, with a supplementary text in French.

Surprisingly, considering his adventurous life and colorful personality, there are virtually no miniatures of General Lasalle available. To create vignettes or dioramas depicting moments in the dashing general's career, modelers will have to scratchbuild portrait figures. In 1/32 scale, the simplest approach is to combine elements of Historex figures: a general officer's bicorne, a hussar's body, and Mameluke pants, reshaped and modified into Lasalle's distinctive loose-fitting cossack-type pants with leather false boots.

information and analyzing its meaning, Lasalle was in his element.

*I have just caught a peasant who was taking a letter from General Galluzo to the alcalde of this village. Galluzo's headquarters are in the inn at the village of Nuevo. The stones underneath the arches of the bridge there have been removed and the parapets have been lowered; holes have been pierced at intervals and filled with powder. It is impossible for a vehicle to pass, and difficult even for a man riding a horse. The batteries are all on the left bank. I am sending a reconnaissance under one of my aides-de-camp to Puente del Conde, wrongly marked on the map as Puente del Cardenal. (1)*

The Emperor, however, was not interested in General Galluzo. He was only interested in finding the English and by the middle of January 1809 he was not even very interested in them. On the 17th he handed the command in Spain to Marshal Soult and returned to France; the

1) G.A. Robinet de Clergy: D'Essling a Wagram. Lasalle.

following month Marshal Bessieres was recalled to Paris, leaving General Lasalle to advance his career as best he might.

Lasalle was beginning to think that he would very possibly die in Spain, and his letters to Josephine became increasingly mournful and introspective. On 2 March he wrote out his will, leaving each of her three sons one of his Imperial titles and an income from his rents; he also recorded his intention to adopt them as his own children. In view of his absence from France, he wrote, he had no way of knowing whether these arrangements were good in law; if not, he desired the will to be given to the emperor for execution, "begging him to add this last favour to those which His Majesty has constantly conferred on me."

For the remainder of his service in Spain he was attached to the corps of Marshal Victor, which assembled at Talavera at the beginning of March. A pre-war professional, Victor had served for ten years in the ranks of the French artillery; he was an old hand at Spanish campaigning, having led an infantry brigade in Catalonia in 1794.

His immediate opponent was the indefatigable Cuesta. In background and appearance they were exact opposites, but the middle-aged ex-gunner and the white-haired old nobleman had certain things in common. In addition to being mediocre generals, they were both brave and stubborn men.

On 28 March they fought each other on a plain south of the town of Medellin. For several hours Victor's men were under great pressure, retreating before an arc of Spaniards who called out that they would show no quarter and that the French dogs would all find their graves on the field. General Lasalle may well have felt thankful that he had put his affairs in order. His four regiments were in the worst position on the battlefield, for the Spanish advance was pressing them back into a trap formed by a loop of the River Guadiana. His squadrons retired at a walk, stopping every fifty paces to turn and face the enemy. Each time they made the *demi-tour* a mass of Spanish horse, led by lancers, broke into a trot, hoping to catch them as they manoeuvred. Fortunately the Spaniards did not have the courage to charge, owing to the astonishingly cool behavior of Lasalle and his men.

After every change of direction, Lasalle's officers dressed their lines as calmly and deliberately as though they had been on parade at the regimental depot. Meanwhile, as one of them wrote in his memoirs, the general rode slowly back and forth in front of his division "with a lofty and fearless air".

Due to the Spanish taunts and the strain of the long withdrawal, the French cavalry was in a particularly murderous mood. Lasalle's mood was as ugly as his men's, for underneath the elegant uniform and the gallant manner lay a ruthless *homme de metier* who had been brutalized by ten years of warfare. When the tide of battle finally turned in Victor's favour, Lasalle cut the enemy cavalry to pieces and went on to lead a pursuit that was remarkable even by his standards. More than once that day Lasalle's troopers spurred towards dark shapes on the horizon, thinking that they were Spanish fugitives; they turned out to be unusually large vultures which were flocking to the area in scores.

Lasalle always regretted that the French press underestimated the number of enemy dead at Medellin, which he himself put at fourteen thousand.

After the battle, Victor ordered his corps into cantonments round Merida and Lasalle was detached to Guarena, where he spent ten frustrating days. He could see little chance of further fighting in Extremadura and none whatever of advancement. With the emperor's departure, Spain had become a sideshow once more; furthermore, it was not just to exercise the horses that imperial headquarters had moved from Valladolid to Paris in six days. For months, the rumour that Austria was mobilising had been current in Spain and no one doubted that a great new campaign was being planned. Lasalle seemed to have been forgotten.

Then on 7 April a courier from corps headquarters brought him a letter from his friend General Semele, stating that General Merle was on his way to Merida to take over Lasalle's



## CHARLES LASALLE

(Continued)

division, and carrying orders for Lasalle to report to Paris. He hardly dared believe it. "I see a hope of crushing you against my heart," he wrote to Josephine, "and the children as well. I shall be more use in Germany than I am in Spain, where everything is nearly over."

He was afraid that his orders would arrive too late. Guarena was a thousand miles from Paris, where Bessieres was already organizing transport for the Guard to Strasbourg; it was even further from Strasbourg, where no doubt the staff at the Hotel de la Lanterne was hiding the best glasses and covering up the mirrors against the arrival of the French light cavalry.

Marshal Berthier was already there. On 10 April, from Strasbourg, he was writing to the Minister of War:

*The reserve of cavalry, which will be commanded by the Marshal Duke of Istria, will comprise two divisions of light cavalry commanded by Generals Lasalle and Montbrun, a division of heavy cavalry commanded by General de Nansouty, composed of six regiments having twelve pieces of light artillery, and a division of six provisional regiments of dragoons.*

On 29 April at Burgos, General Thiebault was awakened by clanking scabbards and the sound of heavy objects being dragged up the stairs outside his bedroom. Getting out of bed, he lit a candle and saw that it was three o'clock in the morning. Opening the door, Thiebault found Lasalle and his senior aide-de-camp struggling with several crates of the best local wines.

After the two old friends had spent the day together, Thiebault celebrated with a small dinner party. One of Thiebault's guests was the politician P.L. Roederer, who came from Lasalle's birthplace of Metz. He was delighted to meet the famous young cavalry general from Lorraine, who made a deep impression on him.

Eighteen days later General Lasalle joined the French army at Vienna. His first thought was to provide suitable female company for the officers of his new division.

This new division, which comprised three chasseur regiments and one of hussars, made its debut at the two days of carnage known as the battle of Aspern-Essling. The battle was fought north of Vienna on the Marchfeld, which was ideally suited to massed cavalry charges.

*The vast battlefield was an enormous melee of 15,000 horsemen, French and Austrian, charging each other with fury, advancing in ordered ranks, falling back in confusion, then rallying to charge again. (2)*

In Marshal Murat's absence the reserve cavalry was under the command of Marshal Bessieres, who had at his disposal Lasalle's light cavalry and the 3rd Cuirassier Division led by General Espagne. Stung by Marshal Lannes' insulting order to "Charge right home", at the height of the conflict Bessieres personally led Espagne's division in a charge which was fiercely counterattacked by Austrian cavalry. Espagne and three of his colonels having been

killed, Lasalle charged with a single chasseur regiment to rescue Bessieres who, hatless and with both his pistols fired, was surrounded by uhlans.

At the close of the fighting, the French army was forced to retire into the island of Lobau, leaving the Austrians in possession of the field. Lasalle's division, which had mustered 2,431 sabres before the battle, was reduced to 1,439.

Six weeks later the two armies again confronted each other on the Marchfeld in the battle of Wagram. 6 July dawned hot and sultry but although the day promised so much in the way of smoke and movement General Lasalle was in one of his gloomy moods. When the emperor passed by his division, Lasalle did not address him but spoke instead to a secretary who was following a few paces behind. Handing him

a document, Lasalle asked him to take charge of it, adding that he had never before asked a favour of the emperor. According to General Savary, it was a petition on behalf of Lasalle's children, which he had written out the night before.

For career soldiers like Lasalle, success very often depended on being in the right place at the right time and at Wagram his division was posted on the French left attached to Massena. Meanwhile, Montbrun's light cavalry was heavily engaged on the right and Nansouty's carabiniers and cuirassiers charged repeatedly in the centre. For several hours, according to the cavalry historian General Thoumas, Lasalle sat and bottled up his frustration and when he finally went into action it was with even more than his accustomed fury.

*In a diorama by Ed Ries depicting the death of the colorful French general, Baron Larrey views the body of Lasalle on the battlefield at Wagram. All the miniatures, including the ambulance, are recent releases from Historex. This one exception is the figure of General Lasalle, made by Ries from a combination of Historex hussar and Mameluke parts.*



2) L.A. Thiers: Histoire du Consulat et de l'Empire.



The battle was virtually over when he led his last charge. In front of him was a body of Hungarian infantry on the move; at his back were some squadrons of cuirassiers which had been seconded to Massena by Bessieres.

'Follow me!'' Lasalle ordered their commanding officer and pressed his horse into a gallop. Shortly afterwards, in the plain a little to the north of Leopoldau, a Hungarian grenadier shot him between the eyes. Summoned by a grief-stricken aide-de-camp, Surgeon-General Larrey explored the wound gently with his finger, then went away to help the living. The corpse, in its magnificent uniform, was lifted up and carried to Schoenbrunn Palace, where light cavalry veterans kept guard over it with tears streaming down their cheeks.

Perhaps it was just as well that Lasalle's

career ended at Wagram, where Napoleon had pushed his army to the limits of its endurance. The cavalry was never quite the same afterwards. Drunkenness and indiscipline increased, especially in the light cavalry; for three years after Wagram the 6th Hussars remained on the worst possible terms with the 8th Chasseurs, with whom they were brigaded, and duels amongst the officers were not uncommon.

The days of smashing victories and swaggering leisure were over. The glamour had gone from the business, the leaders were getting older and indifferent, the enemies of France were growing wiser and more difficult to beat. Cavalrymen who remembered the gusto of the sun-lit Italian campaigns and the exalted mood of 1805 became increasingly disillusioned and

whenever Lasalle's death was discussed round the mess tables of French hussars, someone was bound to close the subject with the words, "He died at the right time."

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PHOTOGRAPH BY ROLAND PATTERSON



# THE DUFFEL BAG

BY RICHARD K. RIEHN

## THE EVOLUTION OF GRENADIER CAPS

Today, the throwing of hand grenades is the business of every combat soldier. And, even though they are perfectly safe with proper handling, I've never known a soldier to treat one without respect — especially if the pin on an

egg had been pulled or the cap on a potato-masher unscrewed from the handle. At this point, all one had to do was open the hand holding the egg or pull the string inside the handle of the potatomasher and they became

time bombs, armed and ticking. Then, the time had come to get rid of them.

Basically, the entire operation is simple. But I've also never known a noncom engaged in recruit training for any length of time who didn't have a horror story or two to tell. Not so much about the grenades, because their behaviour was reasonably predictable, but about the effect they had on some of the men, once they were armed and live. That wasn't nearly so predictable. So much for the modern hand grenade.

When it comes to the early cherry bombs, it was quite another matter. Ranging in size from a softball to a grapefruit, they were a bit heavier than their modern counterparts. And if we can believe what we read in histories and diaries, they had a propensity for being equally lethal to friend and foe. A strong arm was required to hurl



A previously unpublished drawing by the late Fritz Kredel, illustrating an officer and a grenadier corporal of the Erbprinz Regiment (Hesse-Hanau) at the time of the American Revolution.

Drawing by Knotel the Younger, illustrating grenadier dress of the middle 1800s. The figure at left represents the style in the predominately Catholic countries, while the right-hand figure typifies the military fashion of the Protestant nations. Reproduced from Knotel's "Heeres und Uniformkunde."



them and, like with a modern firecracker, the fuse had to be lit before it was thrown. And that was one of the problems. Quality control being what it was in those days, one could never be quite sure just how fast a quick fuse and how slow a slow fuse would burn until the time it was lit.

The range of the hand grenade was, and still is, limited by the capacity of the man throwing it. In addition, the size and shape of the early ones made them a bit more awkward to handle.

Used primarily in siege operations, the grenade thrower had to have sufficient daring to close in on his objective. In an open field battle, where grenades were also used, although not as frequently, the grenadier had to have a cool head, so that there wouldn't be any mistakes like short throws which might land in front of his own firing line, or of line throws which might land right in the middle of the ranks. This was entirely possible, especially during the 18th century, the era of linear tactics, when the grenadiers would be posted behind the firing line and hurl grenades over the heads of their own troops.

Add to this the fickleness of the weapon itself and it comes as no surprise when we hear that the first requirement of the grenadier was that he be level-headed, daring, and strong. Moustaches were also encouraged to give a fierce countenance. There was little mention of height. This was a nicety introduced in later times, when grenadier formations had become as much show piece as elite formation.

The first mention we have of a volunteer

formation of grenadiers is during the Thirty Years' War, when the Swedes besieged the city of Regensburg. Once the idea of such specialists had taken hold, more and more of them were kept in hand even after the occasion for their use had passed and the *ad hoc* formations became a regular constituent part of the infantry. By 1667, Louis XIV of France made them a regular part of the table of organization, assigning four to each company of infantry. Only three years later, these grenadiers were augmented and pulled together to form companies within each regiment. Grenades no longer their primary business, these grenadier companies, composed of the best men in the regiment, were used to cover the flank of their units or to operate in the van, if assaults were made on fortifications.

In Austria and Prussia, for example, it soon became the fashion to take these grenadier companies out of their regimental parent units to form larger formations whenever the army went campaigning. In Prussia, the grenadier companies of two regiments brigaded to form grenadier battalions. In Austria, during the Seven Years' War, we hear of army reserves, composed entirely of grenadier companies,

sometimes numbering as many as forty! The grenadiers had become elite infantry.

While grenades continued to be used during siege operations, both offensively and defensively, their use in the open field became sporadic during the 18th century. And while the reasons for this are nowhere clearly stated, one does not have to look far for the answer.

On one hand, the grenade was a rather temperamental weapon. On the other, grape shot and cannister fired from the regimental artillery pieces proved far more effective at ranges of even up to five and six hundred paces. By the time of the Seven Years' War, we hear only occasionally of grenades used in battle. It seems, for example, that the Russians used them during the Prussian cavalry charges at Zorndorf. The destructive power of these hand grenades was rather limited, but they could do a splendid job of frightening the horses.

There were two methods of throwing grenades. One was the overarm pitch in the manner of an outfielder making a long throw. The other was the two-handed overhead throw, where the grenadier turned his back toward the objective. The combination of the grenade, its

*Continued on page 50*

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- ZW8 Br. Inf. Advancing, Rifle at High Port
- ZW9 Br. Inf. Charging, Rifle Across Body
- ZW10 Br. Inf. Thrusting with Bayonet
- ZW11 Br. Inf. Thrusting Upwards (Defending Against Zulus attacking over the top of the Bags)
- ZW12 Br. Inf. Dead, Slumped over Mealie Bags
- ZW13 Br. Inf. Lying Wounded Against Mealie Bag
- ZW14 Br. Inf. Crawling Wounded
- ZW15 Br. Inf. Lying Dead

#### Zulu Warriors

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- ZW50 Induna Waving Martini Henry Rifle
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- ZW52 Induna Pointing with Knobkerrie
- ZW53 Induna Advancing with Assegai
- ZW54 Induna Advancing with Knobkerrie

#### Married Warriors

##### (Wearing Head Ring)

- ZW55 Zulu Thrusting with Assegai
- ZW56 Zulu Throwing Spear
- ZW57 Zulu Slashing with Assegai
- ZW58 Zulu Charging with Martini Henry Rifle
- ZW59 Zulu Kneeling Firing Martini Henry Rifle
- ZW60 Zulu Charging with Assegai
- ZW61 Zulu Charging with Knobkerrie
- ZW62 Zulu Attacking (Striking) with Knobkerrie
- ZW63 Zulu Falling Wounded
- ZW64 Zulu Dead, Lying Face Down Over Shield
- ZW65 Zulu Dead, Lying on his Back
- ZW66 Zulu Crawling Wounded
- ZW67 Zulu Climbing over Mealie Bags (this piece is designed for use with item no. ZWS13)
- ZW68 Zulu Slumped Dead over Mealie Bags

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# The Golden Age of PIRACY

BY PHILLIP ROSS



The pirate known as Walter Plank, Series 77's second release in their 154mm series.

During the past two years, military miniatures have undergone many changes, broadening and expanding in ways that, at one time, would have been virtually unthinkable. At first, the diversifications were almost tentative, as if to test acceptance; once accepted, variations on size and subject matter, as well as attitudes, approaches, and interests, gushed forth in a deluge.

One of the most obvious changes has been that what once were miniatures of a strictly military nature have now become simply miniatures. Purists may decry the proliferation of fantasy-inspired themes as being non-military, yet fantasy figures have made deep inroads into the hobby. Civilian figures abound, male or female, dressed, semi-dressed, or completely undressed, either to complement military subjects or to stand on their own.

Though purely military subjects certainly continue to dominate competitions, displays, and collections, non-military themes continue to gain on them. One of the most popular civilian subjects during the past year turned out to be pirates. There was nothing new about the idea; miniature pirates had been around for years, though the selection was extremely limited. Something about them, though, caught the imagination of countless hobbyists and by the time Monarch Miniatures released Cliff Sanderson's continuing *Pirates of Tortuga* series, an eager market was waiting to grab them up. Pirates had become as acceptable as hussars, perhaps due in part to their depiction in Disney's *Peter Pan* as cute, bumbling rascals with hearts of gold or in Disneyland's *Pirates of the Caribbean* ride, in which the pirates are mischievously wicked with a touch of humor but not, by any stretch of the imagination, murderous villains who spread terror wherever they struck. From another point of view, it was almost as if great numbers of miniaturists were finally admitting to a latent sadistic streak, reveling in depicting what were among the most bloodthirsty, cruel, insensitive, merciless, and purely selfish cut-throats to run rampant.

Pirates, of course, have been an integral part of history since man first put to sea. The Vikings, though we prefer not to think of them as such, acted as little more than pirates, harassing shipping in the Baltic Sea and the English Channel. Pirates preyed on Phoenician and Greek shipping and in the 1st century B.C., Rome itself almost starved as a result of pirates'



interception of the grain trade at sea. With the same ruthlessness that they practiced, Pompey swept the brigands from the Mediterranean, though with the decline of the Roman empire, piracy revived. Moslem pirates controlled the western Mediterranean, the Barbary states deriving much of their revenue from piracy.

In time, piracy gained a degree of respectability when it was called privateering, the distinguishing feature being that pirates held no official authorization for their acts and sailed under no national flag, while privateers did.

The Golden Age of piracy began with the establishment of the trade routes to and from the Spanish colonies in the New World. Seizure of Spanish ships made piracy a highly lucrative enterprise. Eventually, the colonial rivalry of the great European powers led to a governmentally official use of pirates to attack a rival country's shipping. With the tacit approval of provincial authorities, the Antilles became the prime rendezvous for pirate gangs. The English buccaneers of the Spanish Main despoiled countless Spanish treasure ships during the seventeenth and eighteenth centuries and pillaged the Spanish-American coast, returning to Great Britain to split their seized treasures with the crown and, at the same time, receive royal pardon.

The annals of piracy are filled with familiar names. Sir Francis Drake, Sir John Hawkins, Jean Lafitte, Edward Teach (better known as Blackbeard), are as well known now, if only by name, as they were when they robbed, slaughtered, raped, and burned their way through any

ship or town they could get their hands on.

Sir Henry Morgan — inspiration for the *Pirates of Tortuga* series — is typical of the pirates of his time, though with a happy-for-him ending. As a youth, he joined with a band of buccaneers in the West Indies, eventually becoming their leader. Commissions from local British authorities sanctioned him to operate as a privateer against Spanish shipping and holdings. Morgan and his men captured and looted the towns of Puerto Principe, Maracaibo, and Puerto Bello; they ravaged the American coastline, even capturing Panama in 1671. The incredible brutality and debauchery of Morgan and his gang, in the name of the British crown, was so savage and widespread as to embarrass even the officials that had given him sanction. He was arrested on complaints of piracy and taken to England for trial. There, in the midst of overwhelmingly popular anti-Spanish sentiment, he was hailed as a hero, knighted in 1673, and made lieutenant governor of Jamaica, where he spent the remainder of his life ensconced in luxury.

The newest pirate to appear on the contemporary scene is a magnificent 154mm peg-legged buccaneer from Series 77. Described as

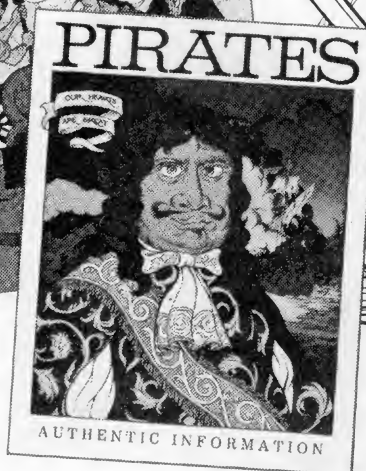
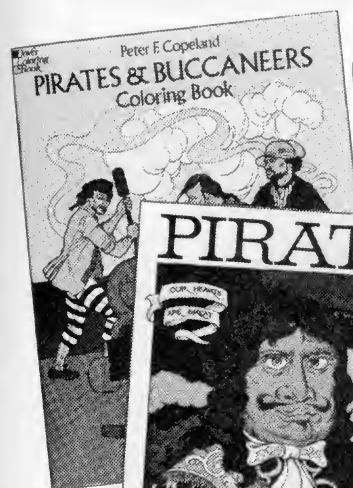
"Walter Plank, Buccaneer of the Caribbean c. 1650," the figure is marvelously character-laden, successfully embodying every conceivable piratical stereotype in one figure, including the familiar parrot on the shoulder.

Popularity of subject and exceptional detail melded beautifully in Series 77's landsknecht. Ribbons and bows were all explicitly rendered, the cross bow could be made to work, the sword came out of the scabbard, and the elaborate and intricate costume was executed in exacting detail and authenticity.

With the pirate, detail and character have been carried even further. The lace trim on hat and coat is meticulously textured; the fingers have nails and creases at the joints; the fringe on the sash is amazingly realistic; the sabre guard is authentically engraved; there are tiny ear rings to be attached to the ears; a little crucifix, looted from a Spanish captive, bears a minuscule scroll above the head of Jesus. Even the buttons down the front of the coat are individually cast, to be applied separately. The sword, of course, can be removed from the scabbard.

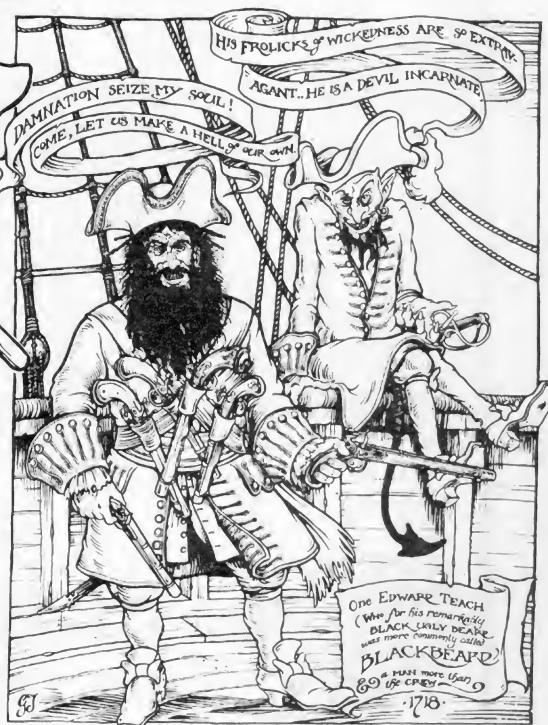
Despite the number of pieces, assembly is not difficult, though care and forethought is required. Fit of sections is very good and, if the assembly instructions are followed, there should be no problems.

With Walter Plank, Series 77 has produced its finest work to date, without detracting from the excellence of its previous releases, large and small. □



Two highly recommended books, filled with illustrations and containing all you ever wanted to know about pirates, are Peter Copeland's "Pirates and Buccaneers," a Dover book, and "Pirates," from Bellerophon Books. Both are authentic and authoritative studies of a currently popular miniature theme.

Peter Copeland's drawing of Mary Read, an English pirate of 1724, from Dover's "Pirates and Buccaneers." Her life, and that of her shipmate, Anne Bonny, are among the stories in both books.



Gregory Irons' illustration of Edward Teach, from Bellerophon Books' "Pirates."



# Reconnaissance

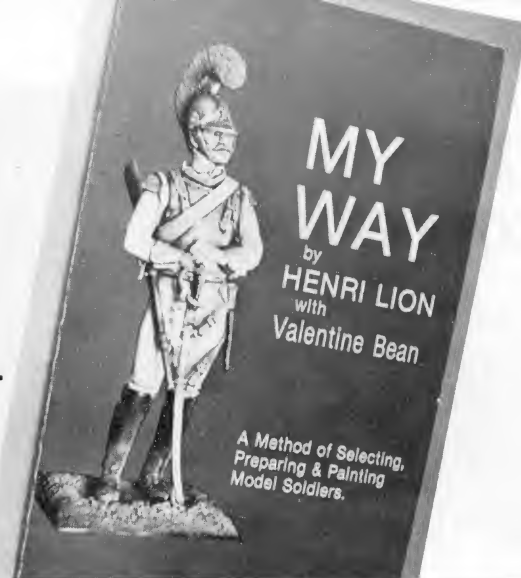
(A survey to gain information; *Webster's New Collegiate Dictionary*)

**A.** Even if he were not one of only six individuals to be awarded the title of Grand Master by the Miniature Figure Collectors of America, there would be no question that Henri Lion is one of the finest painters working today. Always generous in giving painting assistance, consistently willing to help novices with their work, Lion has made the painting of miniatures easier and clearer for scores of hobbyists. Now, in conjunction with Valentine Bean, he has set his trove of information down on paper in *My Way*, published by The Soldier Centre in Boston, Massachusetts. Every single aspect of painting miniatures, from selection of a casting to display of a finished piece, is thoroughly detailed, carefully and lucidly explained. This is a marvelously informative book, leaving nothing to the imagination as Lion bares the knowledge gained through a lifetime of painting. There is an important difference between this and other how-to books, however. Lion continually stresses that this is his way of painting with the materials he has found most satisfactory to work with . . . in other words, *his way*, not *the way*. He makes no claims for his way being the best — after working with different mediums and in differing methods, this is the way that has worked best for him. Though this may seem a singular approach to a how-to book, *My Way* is a delicious feast of information applicable to all techniques and methods.

**B.** Seven lovely little figures, representing a harem and a guardian eunuch, have been released by **Willie Miniatures**. The charm of Edward Suren's 30mm sculptures has always been in his ability to project animated vitality and these are no exception. Placed in a miniature exotic setting, *a la* "Sinbad the Sailor" or "A Thousand and One Nights," this delightful set will make a highly distinctive display.

**C.** The new firm of **Imperial Miniatures** is off to a highly impressive start with their first two 90mm releases, Eric the Red and Buffalo Bill. Both are outstanding examples of Ken Boyle's exemplary artistry, rich in meticulous detail, superbly cast, and possessing strong visual appeal. Miniaturists who enjoy painting minute detail will have a marvelous time with the exquisitely rendered beadwork on Buffalo Bill's jacket. In addition to a painting guide, each figure includes a brief biographical study. With such a distinguished beginning, it shouldn't take Imperial long to become established as a significant name in miniatures.

**A.**



**B.**



**C.**

**D.**



**D.** Al Charles has created six new figures for **Greenwood and Ball**, in 54mm, which make up into a vignette capturing one of the poignant aspects of war: refugees fleeing their homes. Four of these are civilians, the remaining two German infantrymen.

# Reconnaissance

(Continued)

- E.** From **Dragon Models** comes the first of a 100mm series sculpted by David Jarvis. Representing a trooper of the Scots Greys, this is an outstandingly well executed figure. The metal used for casting is of a very high quality and this first release is made in seven parts, including a landscaped base. Following soon, in the same 100mm size, will be a British 17th Lancer, 1830, and a French Chasseur a cheval, 1812.

- F.** If you're still trying to figure out the new camouflage pattern on American armored vehicles, relax. Floquil-Polly S has published **Camouflage Pattern Painting**, an abridged reprint of U.S. Army publication TC5200, containing the theory and reasons for the new color schemes, sample vehicle pattern outlines, and a Polly S color chart. To further simplify matters, Polly S has packaged a color kit of the ten new camouflage colors, accurately matched to federal specifications.

- G.** Cliff Sanderson has created two new grotesqueries for **Greenwood and Ball's** "Sword and Sorcery" range. In 54mm, they depict a maiden shackled to a weird plant-like growth while above her on another promontory is a semi-nude witch with, at her side, a monstrous humanoid creature. The other is of a winged demon carrying off a shrieking woman. If weird is where your head is, don't miss these two!

- H.** If you're sick and tired of trying to determine just how long to make a rifle to be carried by an infantryman, or the right proportion to scale down a cartridge box, or how big to make 6x6-foot colors in relation to a figure, your frustration is over. **Murphy Model Products** has come out with precision scale rulers in .032 gauge aluminum, each indexed for 1/32 and 1/35 scale gradients. Murphy's Rules should fast become an invaluable adjunct to modeling; not only is it impossible to wear away the image but the finish itself cannot be harmed by any known model solvents. Outside the United States, these rulers — indispensable for armor, aircraft, and soldier modelers — are available for \$3.50, including air mail postage, from **Murphy Model Products**, P.O. Box 8181, Cincinnati, Ohio 45208.



E.



F.



G.



H.



I.



J.





I. A handsome catalog, featuring a striking full-color cover, is now available from **Dek Military Models**. In addition to illustrating all the 80mm figures in Dek's line, plus the firm's miniature regimental badges cast on mounting plates, the catalog includes a section on painting miniatures, as well as a listing of paints, bases, brushes, and other supplies. Binding is such that supplementary pages may be added when published. Price in Great Britain is £1 plus postage; to the United States, \$1.75, plus 25¢ postage.

J. Of Imrie/Risley Miniatures' four new releases — all in 1/24 scale — two have a mythological motif: the ancient Norse gods. Loki, the evil god who created discord among his fellow gods, and Thor, the god of thunder, are interesting diversifications from purely imaginary themes in that while the subjects for the miniatures never existed, the models' clothing does have a basis in reality, making them a blend of fact and fiction. The figure of Thor, his magic hammer *Mjollnir* poised for throwing, is cleverly conceived and animated to seemingly float in mid-air.

For miniaturists whose interests are rooted in reality, there is a two-figure set of a slave dealer and a captive woman. Described only as being of the ancient world, rather than a specific place and time, the figures afford a wide range of possibilities for painting.

The fourth release is a cowboy of the 1890s, an especially well executed and detailed representation of a subject that has begun to assume mythic proportions in America's culture. This is the kind of figure that lends itself to a number of modifications of pose and color, as well as super-detailing. In this last respect, we strongly recommend Don Rickey's *\$10 Horse, \$40 Saddle*, published by the Old Army Press, for reference. I/R is deserving of praise not only for these high-quality figures but for avoiding the current trend toward increased prices.

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# Reconnaissance

(Continued)

**K.** Two highly lifelike 75mm figures have been added to the **Phoenix Model Developments** line. The first of these is a British M.P. of the Second World War, one arm extended to direct traffic. The other is a walking SS officer wearing shorts, as he would have appeared in Italy in the summer of 1943. Both are excellent, with extremely good detailing.

**L.** John Mollo's *Uniforms of the Seven Years War, 1756-63* (Hippocrene Books) is a superbly organized study of the conflict that has been correctly described as being the first world war. With every major European power except Turkey involved, and spanning two continents, the subject is a complex one and Mollo, rather than trying to cover too much in too little space, has confined his material to descriptions of the uniforms worn at the battles of Rossbach, Leuthen, Quebec, Minden, Warburg, and Kunersdorf, as well as Braddock's defeat on the Monongahela in 1753. Malcolm McGregor's outstanding paintings provide an excellent overall view of the uniforms and equipment.

**M.** Ral Partha describes their product as "expertly designed miniature figurines." What seems to be a standard promotional phrase turns out to be absolute truth in this case. Ral Partha's 30mm figures are exquisite little gems, clean and crisp, sharply molded, handsomely animated without the rubber-like limbs that often typify wargame figures. The tiny faces have sharply defined features, hair is meticulously delineated, detail is exceptional. Body postures and proportions are very good, though on some figures the legs seem a trifle short . . . a common enough fault even on miniatures many times the size of these. Ral Partha's production is only in the area of fantasy themes and what they do with phantasmagoria is superb.

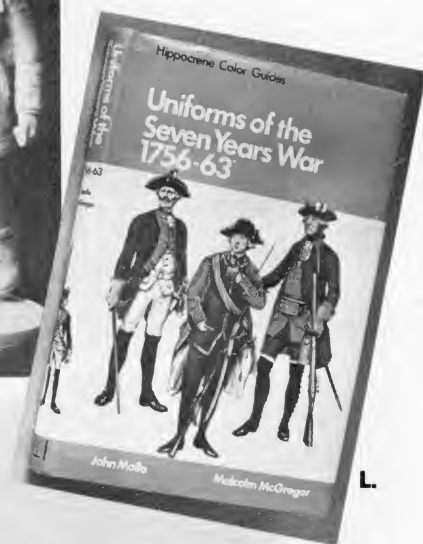
**N.** Nine new figures — ten, if you count a horse — have been released by **Squadron/Rubin Miniatures**, each in a packet featuring a handsome illustration by Angus McBride. Subjects include the heroic Major Zinovi Pechkoff of the Foreign Legion; a private of the 93rd Highlanders, 1815; a French Foreign Legion sergeant in the Mexican campaign; an enlisted man of the U.S. 1st Rifles, 1814; a British private and a Cameron Highlander, Both at Culloden, 1746; and an Egyptian spearman and a Hittite axeman, c. 1294 B.C. The latter four may be made into two-figure vignettes. The final piece is a mounted Roman auxiliary cavalryman, a member of the garrison of Hadrian's Wall, the defensive system erected to guard Romanized Britain from barbarian Scotland.

On the whole, detailing is excellent — sharply executed, clearly defined, with careful attention to braid, lace, and other textural features. Faces, especially, are skillfully sculpted on all. Sadly, several of the figures suffer from uneven physiognomy and this is unfortunate because the subjects are interesting.

The **Squadron/Combat** line has added three new figures: a wounded G.I. and a medic and an excellent German paratrooper.



K.



L.



M.



N.







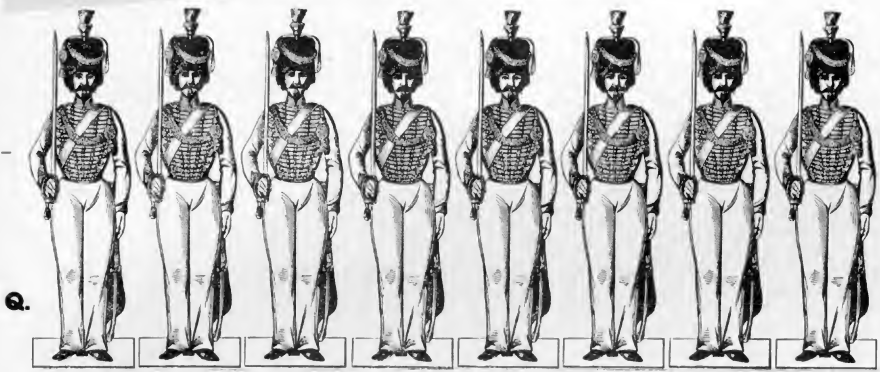
O.

P.



O. The new 162-page catalog of **The Soldier Shop** overflows with information on what's available at one of New York's best-known militaria stores. Between its handsome full-color covers by Clyde Risley are more than 3,000 book titles, as well as scores of prints, recordings, original paintings, antiques, medals and decorations, gift items and, of course, miniatures from the world's foremost manufacturers.

P. **Amati** in Turin has added two new figures to its rapidly growing line of 54mm miniatures. The first, a Hun of the 4th century, holding a grisly trophy aloft, is a nicely crafted representation of one of the chunky, tough horsemen who terrorized Europe. The other depicts a relatively overlooked subject: an American cavalryman of 1911. **Amati Miniatures** have continued to improve in quality and subjects are ones that have not generally been produced elsewhere. Prices are approximately \$4 each, plus postage. For additional information and listings, write **Amati**, 118 via Madama Cristina, 10126 Torino, Italy.



Q.

Q. **The Paper Soldier** specializes in just that: reproductions in black and white, with coloring instructions, of antique soldier cut-outs. Their newest release, *Artillerie de la Garde Imperiale c. 1855*, is flawlessly reproduced from a rare original sheet published by Silbermann in Strasbourg in 1856. These charming antique reproductions may be used as uniform reference charts or, colored, matted, and framed, make distinctive decorative displays; youngsters will enjoy coloring them, cutting them out, and playing with them. This new Guard artillery set is just one of many types to be found in the firm's large illustrated catalog of old and new paper soldiers and models, available by mail for \$1 from the **Paper Soldier**, 8 McIntosh Lane, Clifton Park NY 12065.

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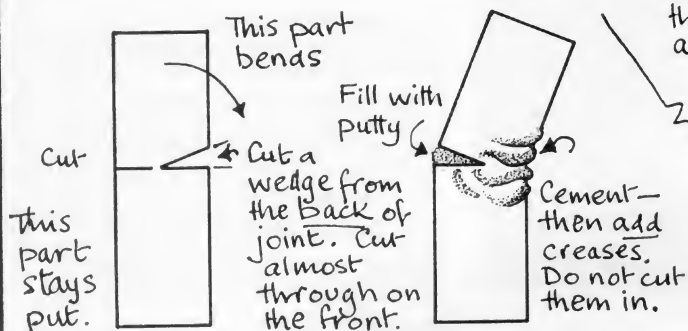
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# Modeler's Notebook

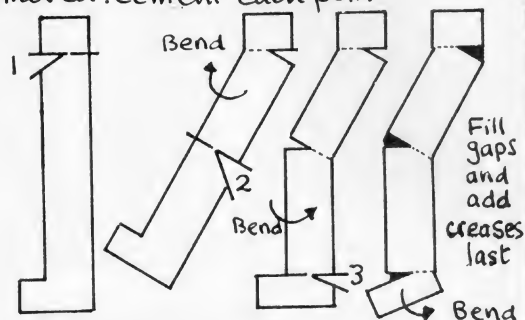
BY BRYAN FOSTEN

WHEN RE-ANIMATING A MINIATURE, ATTENTION MUST BE GIVEN TO THE EFFECTS OF MOTION AND BODY POSITION ON CLOTHING.

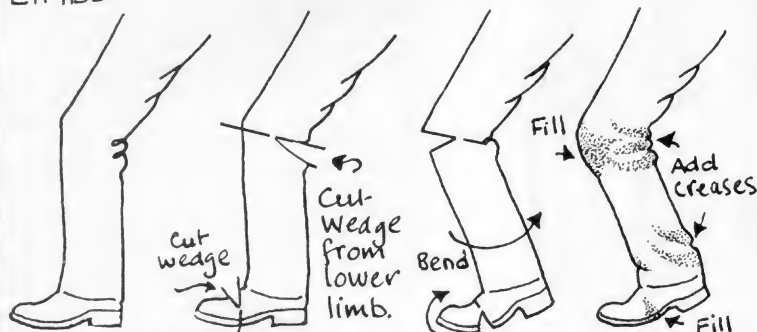
## GENERAL PRINCIPLE



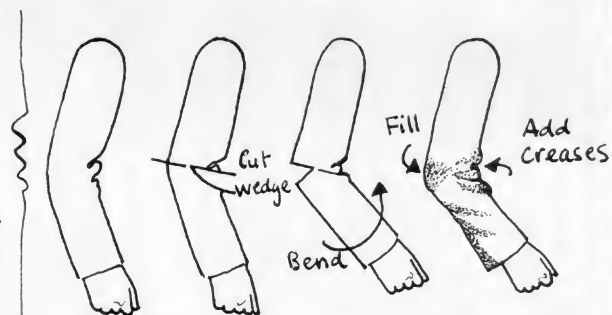
Treat each joint separately. Cut the wedge from the back of the joint on the piece that is to be moved. Cement each point as you go.



## LIMBS

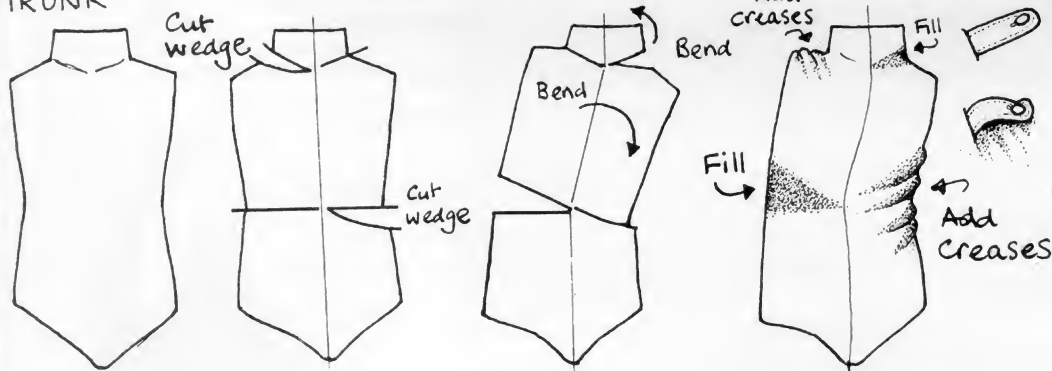


Always take care with creases. Use a model or a mirror as an aid.



These two exercises show the practical way to cut and bend limbs. Remember, always, to cut the wedge from inside the bend.

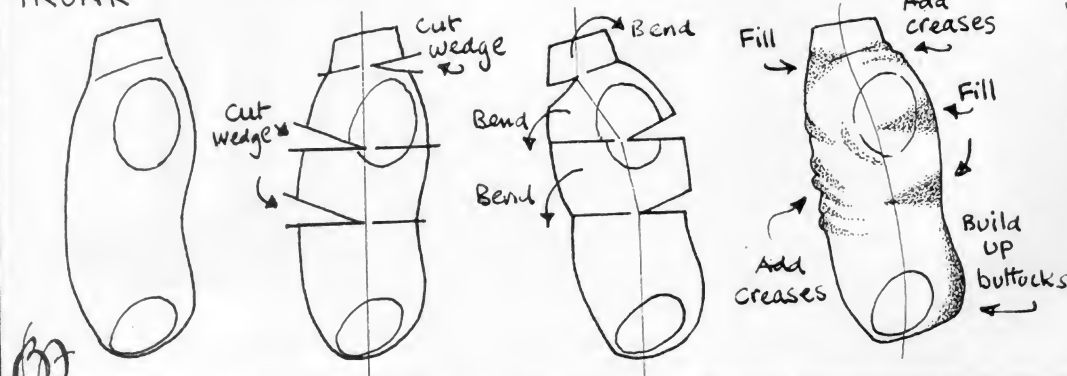
## TRUNK



Strap will curl if shoulder is raised.

Always look for reactions in the creases of clothing. Equipment and straps distort as the body bends.

## TRUNK



When bending the body the point of balance changes. Other parts of the body have to counteract to compensate. Bottom sticks out or the arms rise and swing as a counterweight.



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# The Myth Becomes Reality

## Camelot and Arthurian Britain

BY KELLY CARLAYNE

The release of four new figures from Superior Models, derivative of the ruler of Arthurian Britain and his court at Camelot, has revived the interesting topic of whether or not the legendary king actually existed.

Part of solving the riddle is to find Camelot itself. The first written reference to Arthur's capital appears in Chretien de Troyes' *Lancelot*, written between 1160 and 1180. Three hundred years later, Malory's writings placed Camelot north of Carlisle, though at other times he equated it with Winchester. Tennyson never localized Arthur's chief city, keeping it symbolic in the *Idylls of the King*.

Of all the excavations through the years that unearthed structures that may — or may not — have been Camelot, the most recent archeological discoveries indicate that Cadbury Castle in Somerset has the strongest claim to being the genuine Camelot. The castle, an enormous earthenwork fortress of the pre-Roman Iron Age, stands on an isolated hill five hundred feet high, its ramparts surrounding an enclosure of

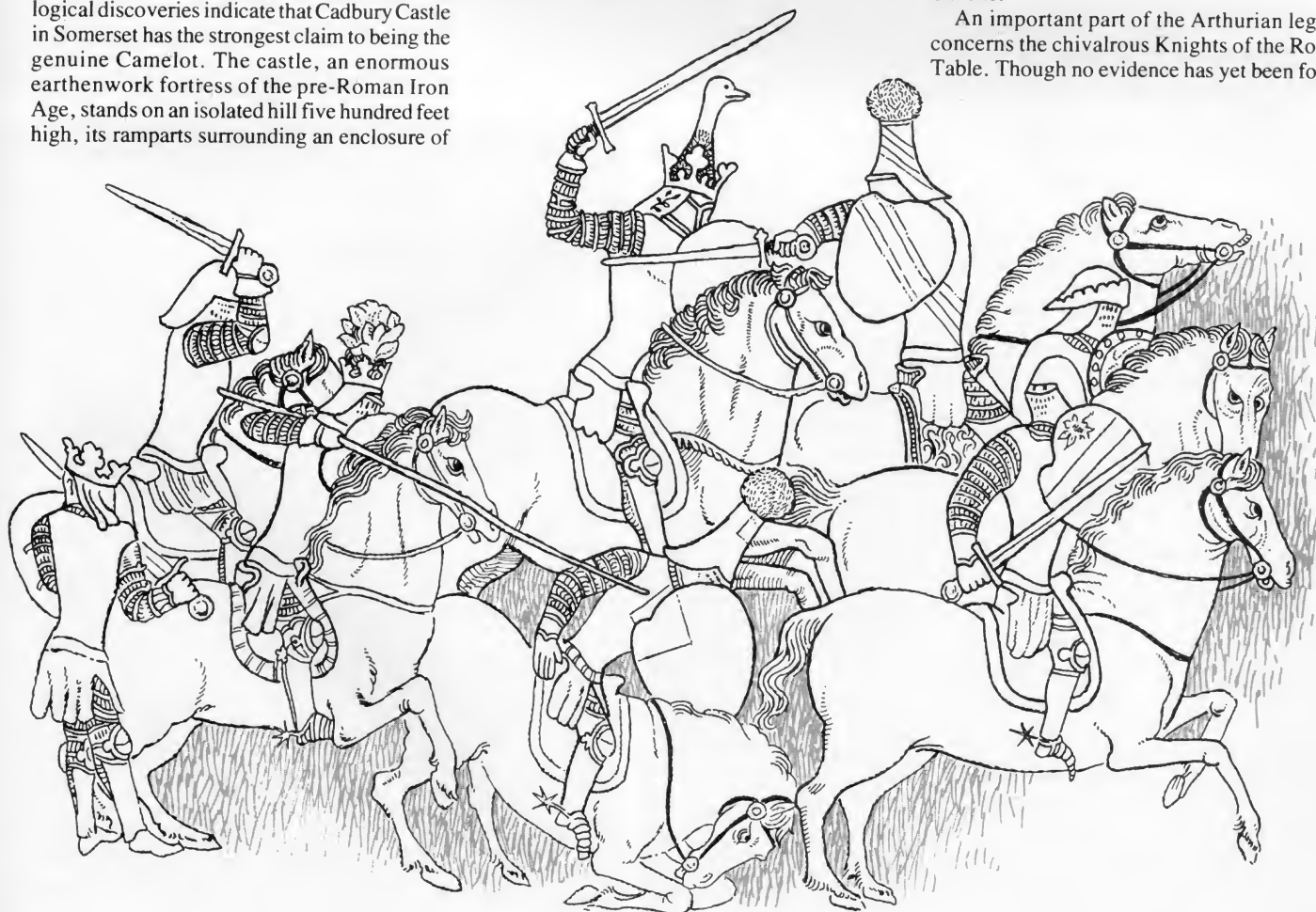
eighteen acres. As far back as the reign of Henry VIII, local villagers described the fort as the original home of Arthur, calling it "Camalat," and claiming that Arthur lay sleeping in a nearby cave and that, at midsummer, the hoof-beats of his ghostly knights could be heard.

Excavations begun in 1966 by the Camelot Research Committee uncovered evidence that early in the 6th century A.D., the structure was the stronghold of a tremendously powerful British ruler who imported luxuries from the Mediterranean, who constructed imposing buildings, and who superimposed an enormous drystone rampart, of which there are no other examples in Britain, of Celtic type.

During the first half of the 6th century — the

time Cadbury Castle was built — the British Celts were in ascendancy throughout most of England and the Scottish Lowlands. After completely repulsing the first Anglo-Saxon invaders of their country, Britons enjoyed a long period of peace and prosperity. Arthur appears to have been the chieftan to whom the main credit is due, his reign based on his extraordinary military exploits and the interlude of peace his victories won. Cadbury Castle, the largest of the British strongholds of that period, fits perfectly as the headquarters of the greatest leader early Britons had known — the powerful chieftan who, after the withdrawal of the Romans, emerged as the heroic figure who preserved Britain from the invading Anglo-Saxons.

An important part of the Arthurian legend concerns the chivalrous Knights of the Round Table. Though no evidence has yet been found



A drawing derived from a medieval painting in the British Museum, in which Arthur and his knights are shown in contemporary armor. The real Arthur's horsemen were not feudal knights but are presumed to have been a carry-over of the Roman auxiliary cavalry that

garrisoned Hadrian's Wall. Instead of armor and heraldic emblems, Arthur's warriors wore leather tunics and mail, carrying spears, swords, and round shields that were whitewashed or bore simple decorative designs.



## CAMELOT AND ARTHURIAN BRITAIN

(Continued)

to support the theory of early British cavalry, heavy mailed cavalry had been developed by the Romans and there is no reason to suppose it had not been seen in 5th century Britain, furnishing a model for later imitation. The Saxons not being horsemen, a corps of mounted Britons would most assuredly have routed their foot soldiers wherever the two met in combat.

Granted, then, that a powerful chieftan who led the early Britons in the 6th century did exist in fact, the next question is whether or not this leader was indeed Arthur. Most scholars are now in agreement that he was, and was probably known by his Roman name, Artorius. Writing in 540, Gildas describes the defeat of the Saxons in a great battle at Mount Badon in about 500. In his *History of the Britons*, written early in the 9th century, Nennius gives the name of the victorious war-chief at Mount Badon as Arthur, while the 10th century *Cambrian Annals* credit Arthur with defeating the Saxons at Mount Badon in 516.

Arthur's sweeping victories and the preservation of Romanized Britain under his leadership made him the greatest hero of his time. Romanticized Celtic legends and folktales enlarged on his exploits to include ridding the land of giants and monsters, slaying the Demon Cat of Losanne, driving the hideous boar Twrch Trwyth into the sea, and raiding the land of the dead to seize the magic cauldron from which only the brave and true could eat. This cauldron, supplying the food of immortal heroes, is believed to be the basis of the Holy Grail legend.

In the early Celtic stories circulated by bards, Arthur's heroic comrades included Cei Wynn (later Sir Kay), Gwalchmai (Gawain),

Llenlleawc (Lancelot) and Bedwyr (Bedivere). To make their stories of Britain's greatest hero more realistic, story tellers brought the historical settings continually up to date, until the Arthur who fought the Saxons had become a medieval king or baron and his cavalry feudal knights.

The story of Arthur reached full flower in Thomas Malory's *Morte D'Arthur*, in which all the early tales, inconsistencies, and confusions were combined in a delightfully charming romantic story. According to Malory, Arthur was the son of Uther Pendragon and Igraine of Cornwall, conceived at Tintagel after the wizard Merlin transformed Uther into the likeness of Igraine's husband.

The young Arthur became king when he casually removed a sword from the stone and anvil wherein Merlin had placed it, succeeding in doing so when all others had failed and fulfilling the promise that "whoso pulleth out the sword of this stone and anvil, is rightwise king born of England."

*Morte D'Arthur* ends in tragedy. Though Arthur knew that his wife Guinevere and Lancelot were in love, he refused to admit it even to himself because of his affection for Lancelot. Arthur's nephew, Mordred, who hated Lancelot, publicly accused the young knight and the queen of adultery and treason, laying his charges before the Round Table. Lancelot, in disgrace, fled to France with a number of the knights, thus ending the fellowship of the Round Table. Pursued by the cuckolded king and the remaining loyal knights, the two forces met in battle. It was here that the noble Gawain met his death, slain by Lancelot.

Returning to England, Arthur discovered that Mordred had seized the throne in his absence. In

the great battle that ensued between the rival forces, Arthur killed Mordred with a spear-thrust, though was himself mortally wounded by his adversary. Sir Bedivere helped the dying Arthur to the enchanted lake, where the magical sword Excalibur was thrown far out into the water; an arm emerged from the lake, caught the sword, and vanished. Arthur was then carried to a barge by three fairy queens and taken to Avalon, from which he will one day return to lead Britons in the time of their greatest peril.

Superior's figures, depicting Arthur, Guinevere, Merlin, and Lancelot, are charming embodiments of the legendary characters. Averaging six inches in height, they are a combination of legend and reality, incorporating a degree of fantasy rooted in actuality. Their costumes, obviously not authentically primitive 6th century garments, are not accurate for a later period either. Instead, they are fantastical costumes giving the impression of being of the Middle Ages without really being so. In this respect, they come closer in costuming to a stage or film presentation of *Camelot* than to 15th century Britain, having only a tenuous grip on reality.

Arthur is a strong, simple figure, his tunic emblazoned with the Red Dragon — the symbol that Henry Tudor used on his standard to support his claim to Welsh ancestry and Arthurian glory when he marched to overthrow Richard III. Guinevere, delicate and fragile, is almost ethereal in appearance. The figure of Lancelot is that of a young, sensitive man, while Merlin is a marvelously expressive conception, incorporating elements of both white and black magic. There are no painting instructions; these would only detract from the pleasure of creating one's own interpretations and imply a reality that would weaken the effect. □

Though Merlin is best known through his relationship with King Arthur and Camelot, he appears in many Welsh, Celtic, and British myths.

According to the legend of his birth, he was born of a human mother and a demon father. Baptized a Christian despite his unholy birth, Merlin retained his demoniac powers, particularly those of prophecy and magic.

Vortigern, an early ruler of the Britons, was told by his seers that only a child who never had a father could solve the mystery surrounding a tower Vortigern had ordered constructed at a lakeside. Each morning, when the workmen arrived at the lake, the previous's days work had toppled to the ground.

Young Merlin, known to be the son of a demon parent (thus having no father in the true sense of the word), was brought before Vortigern. He told the ruler that two dragons, a red one and a white one, lived beneath the construction site; at night, turning in their sleep, they caused the collapse of the day's construction. Investigation proved this to be true and Merlin was made Court Seer, or Mage, for Vortigern and for his

successor, Uther Pendragon.

Merlin's magic enabled Pendragon to realize his lustful passion for Iguerne, wife of the Duke of Cornwall. The child that was born to them, Arthur, was given to Merlin to raise. The wizard took him from the palace to grow up in an isolated forest, far from the intrigues of court life.

After Arthur became king, Merlin served at Camelot as Court Mage, mysteriously disappearing while the king was at the height of his power. Many explanations have been offered; the best known claims he fell in love with the wood nymph Niniane. After coaxing the secrets of his magic from him, she placed him under a spell. Then, while he was in an enchanted sleep, she imprisoned him in a tomb in the forest.

In another story, Merlin tired of Camelot and the lifestyle of men and withdrew, of his own volition, into the forest. Here, he eventually chose to live within the heart of an ancient and magical oak tree, from which he will only emerge when Britain is in extraordinary danger.









## THE DUFFELBAG

Continued from page 35

match fuse and the need to throw it by hand, gave rise to four separate uniform distinctions which set the grenadier apart from the rest of the infantry.

Regardless of whether he used one or both hands for the throw, the grenadier had to have his hands free to do the job. Thus, the grenadier's musket was the first to be furnished with a sling, so that he might throw it over his shoulder when the time came. This distinction disappeared when all infantry muskets were furnished with slings.

Next came the matchbox. Long after the flintlock had replaced the match and wheel locks, the grenadier still had to light the fuse of his grenade. Thus, the match box on the front of

his pouch belt became a trademark which long survived the grenade itself.

Since the grenades took up all the room in the regular ammunition pouch, the grenadier carried a smaller cartridge pouch on the front of his waistbelt. This, too, survived the grenade for awhile.

Last, but far from least, came the most distinctive aspect of the grenadier's paraphernalia: his cap.

At the time, when the grenadier came into vogue, large-brimmed slouch hats were in fashion throughout most of the European infantry. Since this headgear, often decorated with plumage, would have interfered with slinging or unslinging a musket, as well as making an unimpeded throw, the problem was quickly solved by cutting back the brim and

pinning up what remained or by using the camp or forage caps in combat.

Some of the forage caps were not unlike the Pyle caps, familiar to every veteran of the U.S. Army, with flaps which could be turned down to cover the ears and a front shield which could be turned down to shade the eyes. Others were simple night caps with a tassel on the end of the conical tip.

While some were trimmed with cloth about the base, others were trimmed with fur. And it was this simple distinction which furnished the starting point for the diverging stages of evolution which culminated in such totally different grenadier caps as the bearskin and the mitre, with the French and British types of the late 18th century furnishing interesting hybrids between the two.

Another characteristic element in the subsequent evolution of the two types of grenadier caps is that fur caps, like the white uniform coats, predominated throughout the Catholic countries, from Austria and France to Spain, while mitre caps were fashionable in the Protestant countries, such as Sweden, Prussia, and Britain. There were a few minor exceptions to this and a notable one in the case of Orthodox Catholic Russia, where the mitre cap lasted quite as long as it did in Prussia — up to the First World War.

In the Catholic countries, where the fur trim at the base formed the point of departure, the seams of the bag were soon covered with colored woolen tapes, while the fur trim rose steadily. In Austria, the front rose to several inches above the base trim, while the pointed bags, ever more richly embellished were soon folded over sideways, so that the tassel came to lie over the ear and became the pompom. By the time of the Napoleonic wars, the Austrian grenadier caps had also grown a visor and, eventually, the bag in the top was reduced to a colored patch.


Growing even taller in Spain, the bag became a long, narrow strip, not unlike the wings of an 18th century trumpeter, richly embroidered in regimental patterns, which reached down the entire length of the cap, right to the wearer's collar at the nape of the neck. In Napoleonic France, where the bearskin had grown fully as tall as in Spain, the bag became reduced to a small, circular patch in the top, such as may still be seen on the bearskins of the Royal Scots Greys today.

Here and there, these bearskins were further adorned with leather or metal shields of various sizes and shapes in front, above the wearer's forehead.

Quite apart from their splendid martial appearance, these fur bonnets were and still are a matter mostly for eye appeal. In the heat of summer, they became ovens and they also exhibited the capacity of soaking up considerable amounts of rain water, making them both heavy and odious.

The cloth caps gave rise to another line of evolution, quite as impractical as their fur cousins. With such highly visible surfaces as the front and sides to work on, the cloth bases quickly became a breeding ground for the application of lace and embroidery, leavened with an occasional bit of embossed metal.

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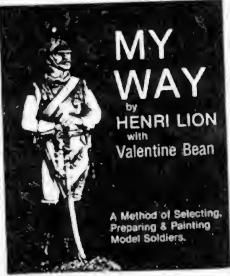
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Eugene Lelievre's study of a French grenadier of 1792. By this time, the embroidered cap front has become an embossed metal plate, while the cloth bag that hung from the top has shrunk to a small circular cloth patch at the rear.

Within the space of a few decades, the shields on the front rose to imposing heights and Baroque and Rococco styling found a full blown medium of expression, fully as worthy of study as any of the other art forms of the era.

Once the free standing fronts had risen to as many as ten and even more inches, the loose hanging bag was made to stand erect by stuffing it. Then, it's top was tacked to the tip of the shield, where the tassel also became the pompom and stays replaced the stuffing to make the caps lighter and less top-heavy.

During the period when labor was cheaper than certain raw materials, the cap fronts were of textile with applied embroidery. By the middle of the 18th century, however, the cap fronts became metal shields — at first, perforated and lined with colored cloth, later solid and completely covered with embossed designs.

Thus, at the peak of their evolution, they rivalled the bearskins at being a monumental pain in the neck. They did not shield the eyes from the glare of the sun and when it rained, they efficiently collected every raindrop that fell against the shield and funnelled it down into the wearer's face.

But, bearskin or mitre, on a cool day, with the sun at the back, they certainly looked handsome and before the admiring glances of the ladies witnessing a parade, the grenadier was apt to forget for awhile that he really didn't care for the damn things at all. □

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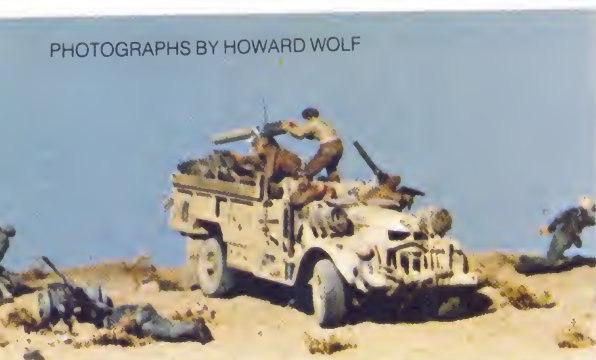


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# CLUB NEWS

## The 1977 Chicago Show

The Military Miniature Society of Illinois' Third Annual Chicago Show was held on October 8th and proved to be a worthy followup to last year's success. With a twenty percent increase in attendance, it was the largest show of its kind ever held in the midwest.

Exhibitors came from all over the United States for the event. In addition to virtually all of the central states, exhibitors were present from

### Opposite page:

**Top row, three bronze medal winners:** *Blake Furrer's "Running the Gauntlet," Terry Barton's Historex conversions into "16th Lances at Aliwal, 1846," Minot's "The Buffalo Hunter,"* by Howard Wolf.

**Second row:** *Hinchliffe's "9th Lancer Officer,"* painted by John Gauthier; *"Eric the Red,"* a new Imperial model, by Dick Schwartz; *Hans Reuters' scratchbuilt "Black Thunder,"* winner of a silver medal; *Imperial's "Buffalo Bill,"* by Dick Schwartz; *"Mumak of Harad,"* a fantasy from Lord of the Rings, by J. D. Macintyre.

**Third row:** *color bearer of the Fusilier Rgt. von Ditzfurth, a Superior modification, winner of a bronze medal for Pete Kaius; Don Klein's silver-medal-winning Darth Vader, scratchbuilt in 1/12 scale; Poste Militaire's French dragoon, by Dieter Maitingly; Series 77's Landsknecht, by Ken Dee.*

**Bottom:** *Bugle and Guidon's "Custer's Last Stand" won Howard Wolf a bronze medal; Peter Twist's conversion of a Historex miniature into a Hungarian Noble Guard officer, a silver medal winner; "Warriors of the Plains," Hinchliffe and Old Guard figures, painted by Howard Wolf.*

### This page:

*Peter Kailus's gold-medal-winning "Pipe Major of the Black Watch, 1898," an 80mm Stadden conversion; detail from "Stopping the Slave Trade," a scratchbuilt 100mm diorama that won Shep Paine a gold medal; Larry Peters won a Certificate of Merit for his "To The Last Round," Hinchliffe figures.*

**Center:** *Terry Barton created "£2,000 of Education Drops to a Ten-Rupree Jezail" from Historex and Airfix miniatures; "Tank Corps Workshop, France, 1918" scratchbuilt in 1/25 scale by Jim Stephens.*

**Bottom:** *Winner of a gold medal and Best of Show award was "The Force Grows Weak, Old Man," a spectacular boxed diorama by Hans Reuters and Gregg Volke.*





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# CLUB NEWS

(Continued)

California, New York, Pennsylvania, New Jersey, Texas, and Georgia, among others. A jubilant busload of Canadians from the Ontario Model Soldier Society made the journey down from Toronto, lending their considerable enthusiasm to the occasion. Pat and Olive Bird of Series 77 flew in from the West Coast, and *Campaigns* European Editor Philip Stearns made a surprise trip from New York to be on hand.

This was the first year for the show in its new location and everyone agreed that the larger facilities relieved the crowded conditions felt last year. The MMSI has a reputation for running a well-organized show, and this one was no exception. The display area was spacious and well lit and all the tables were raised to a level where the exhibits were easy to see. If an exhibitor ran into a problem, someone from the show committee always seemed to be nearby to lend a hand.

The quality of the work was up to the standards set in previous years. Although the level of craftsmanship and painting may occasionally be equaled elsewhere, the imagination shown in the Chicago exhibits remains exceptional.

There is no doubt that the "hit" of the show was "The Force Grows Weak, Old Man!" a spectacular shadow-box diorama showing the now-famous duel with light sabers from the movie *Star Wars*. Built by Hans Reuters and Gregg Volke of Milwaukee, this superb piece further reflected the movie in its imaginative use of special effects - forced perspective, fibre optics, and ultra-violet lighting were combined to produce a dazzling impression. Also reminiscent of the movie were the many people waiting patiently in line for a chance to see it! It came as no surprise when this exhibit won a Gold Medal and Best of Show.

There were four other Gold Medal winners. Shep Paine matched his usual high standard with another of his 100mm scale shadow-boxes; this one, called "Stopping the Slave Trade", depicted the hold of a slaver which had just been captured by a naval boarding party. This diorama used the same mirror and motion techniques that Shep employed on his "Gun Deck of The Victory" and had the added bonus of the timbers audibly creaking as the ship rolled in the swell! Jim Stephens impressed everyone with his completely scratchbuilt "Tank Corps Workshops at Erin, France, 1918", showing a British Mark IV tank and FWD repair truck; the gun sponsons had been removed from the tank

for maintenance, revealing the fully detailed engine and interior. The exhibit was beautifully set off by an illuminated base and slowly revolving turntable, deservedly winning the Displayer's Award. Peter Twist of Toronto added to his growing reputation with his dramatic vignette "Pursuit of the Turk", a Historex conversion with all of the delicate and subtle detail that has become the hallmark of this Canadian artist. Chicago's own Pete Kailus took the last of the five Gold Medals the hard way. It is very difficult to win a top award with a single figure in competition against so many scratch-builts and vignettes, but Pete's "Pipe Major of the Black Watch," a subtly converted and superdetailed 80mm Stadden, was of such high quality that there was little doubt that it would take a Gold Medal.

There were eight Silver Medals given. Don Klein's consummate 150mm figure of Darth Vader was further evidence of the pervasive influence of *Star Wars* at this year's show. Joe Berton strayed a bit from his "strictly British" image with "In Search of Livingstone," cleverly converted from Elastolin figures. Peter Twist and Hans Reuters each picked up a Silver to accompany their Golds, the former for his "Hungarian Noble Guard" and the latter for his "Black Thunder". Dave Smith's ambitious "German Rocket Artillery" was undoubtedly the finest World War II piece at the Show, while Pat Bird's "Buccaneer" in 150mm was a delightful preview of things to come from Series 77.

This year saw the introduction of Bronze Medals to the competition, and the thirteen Bronze Medal winners also reflected credit on the show. A few that immediately come to mind were Pete Kailus's Hessian *Fahnenraeger*, John Redmond's samurai battling in the garden, and Garth Armstrong's "St. Eustace".

Although the Certificates of Merit are the lowest ranking of the four types of award given, the quality of work even at this level of competition is indicated by the fact that of the eighteen people who won certificates, six also won medals, including two Golds. Mike Cobb had the unusual distinction of winning three certificates, one for each of the figures in his special display "On Her Majesty's Service", which in turn won the "Theme" award.

A new award this year was the "Grand Master". Similar to the rank of "Grand Master" in bridge or chess, this title is conferred, by unanimous choice of the judges, upon an individual who has consistently distinguished himself in competition over a period of years. This year there were two recipients - Shep Paine and Pete Kailus.

Business in the commercial area was brisk, and witnessed the emergence of two new manufacturers in the hobby. Regent Miniatures showed the first two figures in their 90mm line, and Imperial Miniatures had their first two 90mm offerings for sale as well.

All in all, everyone seemed to have an enjoyable if somewhat exhausting day. As the exhibitors were packing up their displays at the end of the show, one could hear the constant buzz of conversation as people planned their "next project", which was bound to sweep the awards at next year's show!

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**QM14\***

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**QM16\***

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**QM17\***

Officer, Leicestershire (17th Foot) Regiment, c. 1898

**QM18\***

King's Own Scottish Borderers Regimental Sergeant Major, 1898

**QM19\***

Sergeant, Second Battalion, Military Train, 1856-69

**QM20\***

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